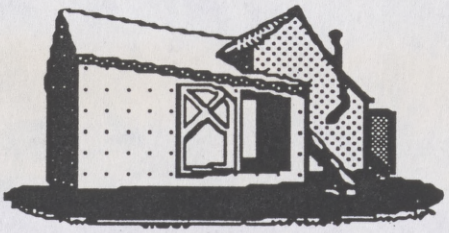


Black Maria Film and Video Festival
c/o Edison National Historic Site, Main St. & Lakeside Ave. West Orange, N.J. 07052

December, 1988

Dear Festival Entrants and Friends,

This year we were honored to receive over 600 entries . It has been gratifying to find that so many felt ours was a competition in which they wished to participate. If you entered and are not among the honorees I sincerely hope you will not infer that your work went unappreciated; nor that you are precluded from re-entering with the possibility of being recognized next season when as usual, there will be changes in the dynamics of the competition.

We feel that it is incumbant upon us to provide more remuneration per exhibited work this year than last. While somewhat more cash is available , we must limit the number of pieces we are exhibiting in the 1988-89 Showcase to 44 total , five less than last year but still a considerable number reflecting our aim to be as inclusive as possible. In addition to the prize and honorable mention works , companion works/director's choice pieces will be included and travel in the showcase. Perhaps of interest is the fact that we are exhibiting a number of film and videomakers who on several past occassions received no recognition but this year have . Nevertheless there were many very difficult decisions owing to the fact that there was an abundance of solid, provocative works from emerging as well as by established independent producers (some of whom have previously been included in festival showcases). In numerous instances we respected what we saw but simply could not include every candidate.

We readily acknowledge that there is no ideal selection process, for example it has not yet been possible to view each and every entry from beginning to end, but we have considered every entry as carefully as humanly possible . Undoubtedly there were exceptional submissions that evaded us, but we hope we have learned something from the process and we seek to make improvements as we proceed.

(over)

The works included in this season's collection are listed on the next page . The prescreeners and jurors put forth a near-heroic effort in deciding winning and honorable mention works, and a great deal of time and effort went into selecting the companion pieces. The Festival thanks the officials and particularly entrants for participating. All honorees, including companion piece artists, will receive exhibition royalties (honoraria to be exact) based on the number of progams and running time. Any useful update information as it may develop will be sent out to prize winning, honorable mention and companion artists as conditions permit sometime after the New Year.

Often there are followup inquires and opportunities even for those who are not included in the showcase collection, thus we will maintain a listing of all submission for access by various legitimate media organizations expressing an interest. Please inform us if you are an entrant who, for any reason, wish not to have your address or telephone number included in the listing.

Circumstances do not permit us to write individual responses to each work entered , but if you wish , you may send a self addressed envelope indicating your entry number (we will provide the return stamp) and we will send a copy of the evaluators' responses to your work (we will also include a copy of the program notes currently being prepared on the exhibitees) . Please note that there should be a I.D. number on the computer address label of the envelope in which this letter was sent (same as the ID number listed on the acknowledgement of receipt post card). Please refer to this number in any inquiries that you may have.)

Regarding return of your work: the process has already begun but please allow ample time for us to process, pack and mail your film or videotape (this will be accomplished in the order entries were received with some priority for films) . As stated in our Call for Entries prospectus this can take through February or later (and hopefully no later but please bear with us). If you have a critical situation requiring special attention we will try to accommodate you. Our phone number is (201) 736 - 0796 (Mondays through Wednesdays 10 a.m. to 4 p.m. Eastern Standard Time). To our knowledge, the Festival has never lost a work and we register and insure each piece with the U.S. Post Office specifically as noted in the Call for Entries. Thank you again to all who entered and if you find yourself in a location near one of the public screenings , I hope you will consider attending .

With best regards,

John Columbus

John Columbus, Festival Director

Grand Prize Winners (Judges selections - $ 750 each)

Cooperation of Parts by Daniel Eisenberg , Cambridge , Mass. (42 min.film, entry #478) - The images for Cooperation of Parts were shot in Europe, in 1983. The film begins at a train station in Calais, France, and ends on a street in Radom, Poland. Inbetween are images of Paris, Munich, Dachau, Berlin, Warsaw, and Auschwitz-Beirkenau. Using lists, descriptions of photographs, a catalogue of proverbs, images of streets, trains, ruins, riots, and narrative elements, the film explores the territory of the recent past with a second generation perspective .

Let's Play Prisoners by Julie Zando , Buffalo, NY, (22 minute video, entry 37) - an explorational, structurally based work that addresses the way that power games[1] effect interpersonal relationships as portrayed in a mother-daughter , and subsequently , an adult lover relationship. Poetic voice-over and direct protaganist - delivered text is interspersed with home movie images and contemporary on-location readings in a suburban setting . Let's Play Prisoners demonstrates an interest in analytical interpretation as modelled after Freudian dream work.

Decodings by Michael Wallin, San Francisco, Ca. (15 min. film, entry 501) - an ephemeral, experimental work that employs appropiated film footage referencing the late 1940s early 1950s . It is a spiritually compelling film that conjurs a sense of the past (perhaps a better, simpler era) while avoiding the over-sentimentalizion of memory. Beyond the beautiful silvered , concrete imagery and monologue exists an abstract commentary on life and loss of innocence.

Inside Life Outside by Sachiko Hamada and Scott Sinkler, N.Y, N.Y. (57 min. video, entry 554) - This is an intimate video production in the "cinema verite" tradition. It is about the shantytown founded in 1985 on Sixth Street and Avenue C by Delia Torres and Michael Cruzado , longtime residents of the neighborhood and the parents of five children. The videomakers recorded daily life in the shantytown and tracked legal issues encountered by the Torees anc Cruzado for two years. The protaganists' strength in the face of dissappointment and adversity as well as the cycles[2] endemic to poverty, deprevation, substance abuse , and disenfranchisement are all revealed in this compelling work .

[1]There are two additonal works in the collection addressing related issues: see Girl Talk and Sado Babies. Descriptions will be available in program notes sent upon request as soon as available.

[2]Two works on a similar issue in collection are: Promises to Keep and Starving for Sugar. Descriptions will be available in program notes sent upon request as soon as available.

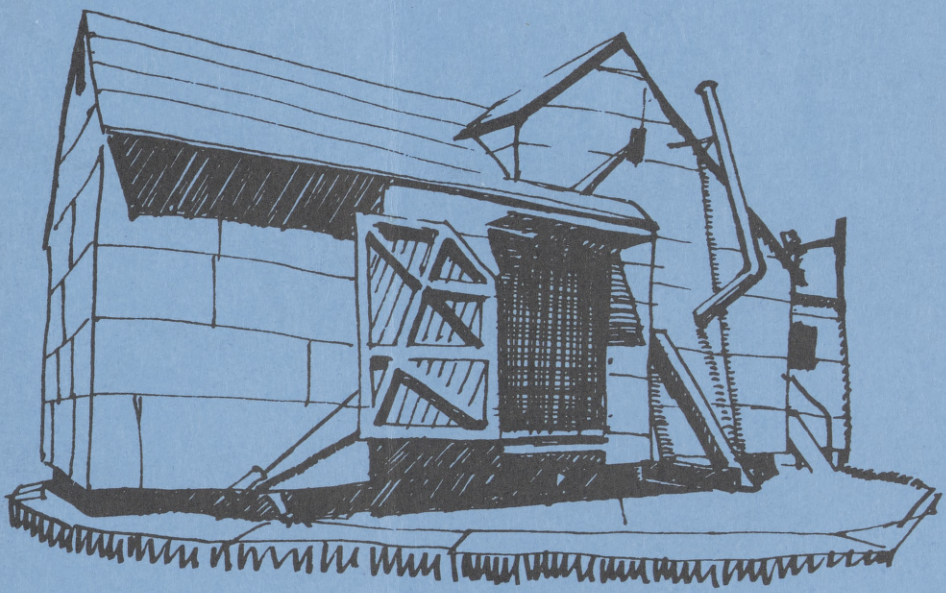
Honorable Mention Winners (Judge's selection) Awarded $ 250 each

After the Storm - # 229 - Shalom Gorewitz, New York, NY.
Crack Clouds Over Hell's Kitchen - # 346b - Joan Jubela w. interns Ed.Video Ctr., NY.
Coverup Behind The Iran-Contra Affair - # 146 - G Meyer, D Gasper, Santa Monica.
The Secret Garden - # 462 - Philip Solomon, Roxbury, Mass.
Money - # 170 - Henry Hill, New York, NY.
Testing the Limits - # 231- Testing the Limits Foundation, New York, NY.
Art of Memory - # 364c - Woody Vasuika, Santa Fee, N.M.
Swinging in the Painter's Room - # 421 - Greg Mottola, Brooklyn, NY.
Endangered - #451 - Barbara Hammer,
Body Politic - # 70 - Betzy Bromberg, Newhall, Ca.

Companion Works Selected by the Festival Director from Semi-Finalist

Breakfast Messages - # 87 - Susan Emshwiller, Los Angeles, Ca.
A Man's Race - # 245 - Michael Latino, Brooklyn, NY.
Tiger Town - #171 - Daniel Sipe/Marian Sandmaier, Merion, Pa.
Restless - #141 - Andrej Zdravic, San Francisco, Ca.
How to Kiss - #375 - Bill Plympton, New York, NY.
Goodnight Norma, Goodnight Milton - #85 - John Schnall, South Orange, NJ.
Negative Man - 483 - Cathy Joritz, Chicago, Ill.
Candy Jam - #271 - Joanna Priestly, et al, Portland, Oregon.
The Trap - # 552 - Amy Kravitz, Providence, RI.
Desert Winds - # 320 - Charles Aube Jr., West Warwick, RI.
Lightening Sketcher - #164 - Dan Lavender, Jamaica Plain, Mass.
Gallery 3 - # 288 - Jules Engel, Los Angeles, Ca.
Brainwashing - # 50 - Albert Nigrin, New Brunswick, NJ.
Landscape for Manon - #540 - Peter Hutton, Annondale-on-Hudson, NY.
Lived in Quotes - #482b - Laurie Dunphy, Peoria, Ill.
Cumulonimbus - # 509b - J. Leighton Pierce, Iowa City, Iowa.
By the Lake - # 91 - James Irwin , San Francisco, Ca.
Undivided Attention - #104 - Christopher Gallagher, Vancouver, British Columbia.
Starving for Sugar - #205d - Maryknoll Productions, Marynoll, NY.
Promises to Keep - # 251 - Ginny Durrin, Washington, D.C.
Girl Talk - #198 - Kate Davis, New York, NY.
Sado Babies: Runaways in San Francisco - # 65 - Nancy Kalow, Chapel Hill, NC.
Newark: the Slow Road Back - #520b - Sandra King, Newark, NJ.
Golub - #456 - Jerry Blumenthal & Gordon Quinn, Chicago, Ill.
Scattered Remains - # 115 - James Broughton & Joel Singer, Mill Valley, Ca.
Alaya - # 502 - Nathaniel Dorsky, San Francisco, Ca.
Poet's Veil - #49 - Peter Hurwitz, San Francisco, Ca.
Station - # 468 - Eric M. Klein, Rochester, NY.
End Over End - #357 - Conrad Steiner, San Francisco, Ca,
Chopi Music of Mozambique - #51c - Ron Hallis, c/o Flower Films, El Cerrito , Ca.

the Black Maria Film & Video Festival



Eighth Annual
PROGRAM

The Eighth Annual Thomas A. Edison/Black Maria Film and Video Festival has been made possible by grants or service contributions from the following organizations:

Oakeside-Bloomfield Cultural Center
The Thomas A. Edison National Historic Site
New Jersey Institute of Technology
Essex-Hudson Film Center of the East Orange Public Library
The New Jersey State Council on the Arts
The Geraldine R. Dodge Foundation
The W. Alton Jones Foundation
Suburban Cablevision
New Jersey Network
Prudential
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The Festival is a Special Project of The Thomas A. Edison Media Arts Consortium with Oakeside-Bloomfield Cultural Center in cooperation with the Thomas A. Edison National Historic Site, New Jersey Institute of Technology and the Essex-Hudson Film Center of the East Orange Public Library

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Virginia Museum of Fine Arts
Montclair State College, Fine Arts Department

THE EIGHTH ANNUAL
THOMAS A. EDISON/BLACK MARIA
FILM & VIDEO FESTIVAL

JUDGES

Sally Berger
Video Program Assistant
Film Department
Museum of Modern Art

Linda Blackaby
Director, Neighborhood Film
& Video Project
Philadelphia International House

Abigail Child
Independent Filmmaker
Grand Prize
1987/88 Competition

Helen DeMichiel
Independent Videomaker and Producer
"Alive from Off Center" and
"Spirit of Place", KTCA, St. Paul

Larry Gottheim
Independent Filmmaker
Award Winner
1987/88 Competition

PRESCREENING JURORS

Stewart Beach
Associate Professor
Mass & Visual Communications
Brookdale Community College

John Columbus
Festival Director
University of the Arts
Part-time Faculty

Ben Harrison
Director
Essex-Hudson Film Center
East Orange Public Library

Joyce Jesionowski, Ph.D.
Author
Media Scholar
Independent Media Producer

Ashley Kistler
Assistant Curator
Department of 20th Century Art
Virginia Museum of Fine Arts

Dara Meyers
Film Program Coordinator
The Brooklyn Museum
Visual Researcher

Joan Strommer
Filmmaker, Associate Professor
Department of Photography/Film
Virginia Commonwealth University

David Tafler
Faculty
University of the Arts
Independent Filmmaker/Scholar

Judith Trojan
Former Editor-in-Chief
SIGHTLINES magazine
Educational Film Library Assoc.

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Edward J. Pershey, Ph.D.
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Margaret Sherlock (Treasurer)
David Simpson
Charles and Lizabeth Sloan Taraskewicz

The Steering Committee and Festival Director wish to extend special thanks to the Jurors, and Prescreening Panel as well as to the Trustees, Administrators, Staff members and volunteers of all the organizations, institutions, sponsors, and friends participating in preparations for the public screenings of the Festival. Without the generosity of all concerned it would not be possible to achieve the success thus far realized. But it is to the film and videomakers themselves that we owe the greatest debt. It is their vitality and commitment that sustains the Festival.

THE EIGHTH ANNUAL
THOMAS A. EDISON/BLACK MARIA
FILM & VIDEO FESTIVAL

FESTIVAL STAFF

John Columbus	Lia DiStefano	Albert Vitiello	Marilyn Young
Director	Administrative Assistant	Technical Associate	Registrar

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NEW JERSEY BELL

INTRODUCTION

The Thomas A. Edison-Black Maria Film and Video Festival-Consortium is a non-profit endeavor founded on the premise that film and video art embody an original expressive form distinct from all others. The Festival facilitates the exhibition, celebration, and appreciation of contemporary, artistically rigorous, works by explorational artists as well as by those whose vision addresses pressing human issues. This motivating purpose is especially meaningful as we join in the five year Centennial of the Motion Picture Celebration in conjunction with the staff at the Edison National Historic Site and the Centennial Committee of the Friends of the Edison National Historic Site.

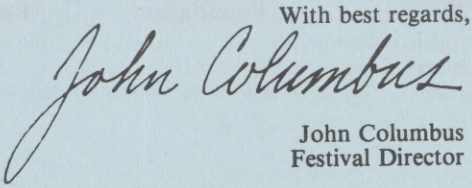
The Festival-Consortium embraces three primary commitments: the New Jersey Young Film and Video Maker's Festival, the Black Maria Annual International Open Competition/Festival and Showcase Tour and a two event Guest Artist Showcase. The first endeavor results in the assembly of a collection of varied works in three groupings represented in this booklet (the Prize and Honorable Mention Winning selections are made by the panel of jurors, the remaining works are director's choice made from the prescreener's semi-finalists). This season the collection will be toured in exhibitions at host locations from Boston to Atlanta to Boulder and throughout New Jersey, New York and in Pittsburgh and Cleveland.

The Consortium/Festival was formed in 1980, but its origins lie with Thomas Edison and his colleagues who, before the turn of the century, developed and refined film technology as we know it today. The Black Maria was his "experimental" motion picture studio; the world's first structure designed exclusively for movie-making. It acts as a symbol of the beginning of American film culture, a period which included the aesthetic accomplishments of Edwin S. Porter, the director of many Edison Company motion pictures, including Day in the Life of a Fireman and The Great Train Robbery.

The Black Maria Film and Video Festival is indebted to innumerable individuals and organizations without whose help it would not be possible to accomplish our goals. Thank you to all whose institutional, corporate and individual names are listed in this booklet. For years now there have been three individuals who have made a particularly large commitment in regularly advising, advocating, working for, or jurying or prescreening for the Festival. Two are located on the East Coast and the other on the West Coast. They are Steve Anker of the San Francisco Cinemateque, David Tafler of the University of the Arts, Philadelphia, and Ben Harrison of the Essex-Hudson Film Center of the East Orange Public Library.

Each season the Festival/Consortium commissions a monograph by a recognized film/video scholar or exponent. Scott MacDonald teaches American literature and film history and appreciation at Utica College, Utica, New York. He has written on avant-garde film for Film Quarterly, Afterimage, Cinema Journal, Journal of Film and Video, The Independent, and other journals. His book—cutting an arch through recent avant-garde history is a set of interviews with 17 seminal independent filmmakers from Conner (including Frampton) to Waters—A Critical Cinema, was published by the University of California Press in the fall of 1988 (literature about this volume is available after the screening). He is currently at work on a second volume of interviews, on a critical survey of recent tendencies in avant-garde film, and on a documentation of Amos Vogel's ground-breaking cinema society, Cinema 16. His monograph is a contribution for which we are indeed grateful. If you would like to comment upon or respond to Scott's essay or desire additional information about the Festival-Consortium, please enclose the mail-in form on the last page of this booklet with your correspondence. We will publish your theoretical positions and opinions in our annual Newsnotes letter. For more information about the Black Maria Festival or to become a sponsor, or friend, or to learn more about the New Jersey Young Film and Videomaker's Festival and other programs (including our recently operative film editing facility) please complete the form attached or contact the Festival office at (201) 736-0796.

With best regards,



John Columbus
Festival Director

"ACQUIRED TASTES"

by Scott MacDonald

"At no time have I been outraged at Hollywood. What I have always insisted on, however, is that it's wrong for the commercial cinema (Hollywood) to impose its cinema on the people as the *only* cinema; that Hollywood is only a small part of Cinema; that Cinema is huge, vast, undefined. I have always been using a very simple example to illustrate my position regarding Hollywood. I see Hollywood as one kind of animal—say, a cow; and I see the Independent/Avantgarde Filmmaker as another kind of animal—say, a sheep. A cow is good for one thing, the sheep is good for another. They lead parallel lives, they do not live in 'outrage' against or with each other; and they graze in the same pasture."

—Jonas Mekas, *Downtown Review,* Vol. 3 (Fall/Winter/Spring 1981-82), p. 48

All my most important film experiences have involved similar mixtures of emotion and have affected my general thinking about film in similar ways. As far as I can determie, my first powerful experience at a big downtown theater happened in 1952, when I went alone to see *King Kong* (I was 10 years old). I suppose I must have known that the film was about a giant ape—I can't imagine why else I'd have gone—and that it would involve some suspense; I'm clear that I sat a third of the way down the right center aisle, so I'd have an excellent chance of getting out of the theater in a hurry if things got too rough. And, I remember that whatever I did know about the movie was forgotten by the time the freighter came in sight of the island: watching Ann Darrow practice her screaming had put me in a heightened state of sensual awareness. At first I had fought off my growing fear by assuming that Carl Denham was probably just a blowhard; later I tried to convince myself that the tribe of superstitious savages was the real danger: probably there was nothing on the other side of the wall. By the time Ann Darrow hung in the stocks, I was balanced half on my seat, half on my toes, and in the silence after the gong stopped, my chest was pounding. When I heard the first thud and the first ripping of wood, I rose out of my seat and noticed as I did so, that no one else in the semi-crowded theater seemed to realize the danger. In a flash, I thought, "I should warn them," but I was aware of my ignorance, and decided to stay just until a rush to the exits began. When I walked out of the theater at the end of the film, I'd overcome my terror and felt exalted. My whole attitude toward movies had changed, I knew they could provide experiences as powerful as any other in conventional life, and that there was nothing to be afraid of—except missing the excitement by confining myself to the films that were supposed to be safe for kids.

The same mixture of fear, excitement, and pleasure, the same implicit expansion in the world's exciting possibilities, has happened to me several times since 1952, always in a slightly different manner, and always producing new and different kinds of awareness about film. Somewhere during 1965 I took the opportunity of seeing *8½* for the second time, approximately a year after I had made a nuisance of myself during a screening of the film in the small Indiana town where I had been an undergraduate literature major. On first viewing the film had seemed completely irrational, incoherent; and I had been outraged that so many in the audience were participating in the ruse by pretending they understood what was happening. The very clarity of the film during my second viewing was the revelation. I was shocked that I had so completely missed the film's psychological complexity, but excited that—apparently—I had grown. And I realized, for the first time, that film might be able to compete with the intellectual depth and stylistic subtlety of the literature I was studying as a graduate student. From then on, I haunted local screenings of European, Japanese and Indian films.

In the summer of 1969, in the hope of beefing up my qualifications for teaching college film courses, I attended a two-week summer film seminar at which Andrew Sarris was to be the guest of honor. On his first eveing at the seminar, Sarris—whose writing I was only marginally aware of—introduced and screened *The General.* I had never seen a Keaton film I guess, and I was simultaneously convulsed with laughter and astonished at the commitment and rigor evident in a comedy made by an *American* director. When I learned that not only were there a substantial number of other first-rate Keatons to look forward to, but that Keaton was only one member of a "pantheon" of 14, all I thought I had learned seemed suddenly only an embarassingly tiny part of a huge world. I excitedly explored the categories of auteurs, grateful to a critical approach that had opened so many new doors.

A final experience began on the first afternoon of a weekend film symposium at SUNY-Binghamton in 1971. The announcements had been a little vague; all I knew was that there was to be a screening. In one continuous sitting my stunned colleagues and I saw Ernie Gehr's *Serene Velocity,* Stan Brakhage's *The Act of Seeing With One's Own Eyes,* Ken Jacobs' *Soft Rain,* and Larry Gottheim's *Barn Rushes.* Though my statements afterward expressed outrage, deep inside I knew my reaction had more to do with fear and insecurity than with intellect and sensitivity. I ignored the implications of the experience for a while, but within a year it had me—for I'd realized that not only were these films staying fresh in my mind month after month, but that they were showing me new dimensions of the other films and kinds of films I'd grown to love. I began to rent several of the films, and others that seemed related, and to study them carefully while I had them. For the past 10 years I've devoted a large part of my viewing time exploring the immense body of work the experience at Binghamton alerted me to.

In the years after the Binghamton experience, I realized, with growing puzzlement, that while many people—and especially many of those who teach or write about film—had had experiences similar to the first three I've described, a comparatively small number of people shared my enthusiasm for independent film. For awhile, I assumed it was just a matter of exposing people to the films. They seemed so wonderful to me that I couldn't imagine how anyone—how most people, at any rate—could fail to be captivated. I've come to see that while a substantial number of people, particularly in a college setting, are powerfully affected by avant-garde film, a great many are not—enough, certainly, to give me pause. In the past, and still to a large degree, my way of dealing with this was to write critiques which would demonstrate that one could intellectualize about the films—often in the relatively precise way we feel we can intellectualize about a Hemingway story or a Browning poem. I had a sense that people were resistant to avant-garde film because they suspected it couldn't hold up intellectually to the best of the commercial narrative film tradition in Europe, North American, Japan. But for many people the amout of demonstrated intellectual content turned out to be irrevelant: "You could intellectualize about any piece of shit, that doesn't make it Art."

Though I don't know why so many people have not been moved as I am by so many avant-garde films, I have a suspicion it has a good deal to do with the comparative scarcity of screenings—and of good screening conditions. I would guess that, at best, most people see avant-garde films in the sorts of anthologies distributed by the American Federation of Arts and the Black Maria Film Festival, in clusters of films, each seen once, and with long spaces between the clusters. While I am very grateful to the organizations that make these films at least intermittently available—many people would have no opportunity to see any avant-garde films without these

organizations—the anthology mode of presentation does create a problem because, like the auteur experience, the experience of growing to admire avant-garde film is gradual. I came to love *Serene Velocity* over a period of two years and several screenings. In one instance, in fact, I invited Gehr to Utica to show that film and a newer one—*Still*—which I hated, only (after being rude to Gehr) to change my mind later. While the period between initial screening and positive response has largely disappeared (and needless to say, perhaps, there are many avant-garde films I *don't* like), it was crucial for a number of the films I now admire most. And this process of gradually growing to love avant-garde films is not, has never been available for most people who cannot control their own access to films the way teachers, critics, and filmmakers usually can. No amount of critical explication does any good if people are unfamiliar with what is explicated.

When I first went to *King Kong*, and, more recently, when I've gone to see *Dawn of the Dead, The Texas Chainsaw Massacre*...the experience has been similar to a good ride at an amusement park; I sit cowering in my seat, wondering how I could possibly have *paid* to go through this. Once the film is over and I'm still alive, I feel very serene, very vital—and more aware of the particular ways in which we are manipulated by stylistic gestures and genre conventions. When I rediscovered *8½*, I felt in the know, sensitive, even cultured—an experience which has been renewed periodically, most recently by *Wings of Desire*. It always keeps me intellectually at-the-ready, trying to soak in every potential nuance of meaning. The experience of exploring the careers or auteurs has required an on-going investment of attention, and a grudging resilience about screening conditions (for years the only place I had the chance to see *Rear Window* was on TV). The experience makes me feel grounded, more broadly based. My justifications of avant-garde films tend to center on their conceptual density and their value as "critiques" of other kinds of film, and especially of conventional film experiences (see my *A Critical Cinema,* University of California Press, 1988). But the emotion that commits me to these justifications—the experience I discovered once my original fear and hostility had worn off—is another thing, and I'm beginning to realize that I need to be more open about it. When I first saw Gottheim's *Fog Line,* Hollis Frampton's *Surface Tension* and *Zorns Lemma,* J.J. Murphy's *Print Generation* and *Sky Blue Water Light Sign,* Jackie Raynal's *Deux Fois,* Robert Nelson's *The Awful Backlash,* Carolee Schneemann's *Fuses,* Michael Snow's ←→ , Brakhage's *Scenes from Under Childhood, 1,* Robert Huot's *Rolls: 1971,* Gehr's *Morning* and *Eureka,* Barry Gerson's *Translucent Appearances,* Diana Barrie's *My Version of the Fall,* Su Friedrich's *Damned If You Don't,* John Baldessari's *Six Colorful Inside Jobs,* Kenneth Anger's *Eaux D'Artifice,* James Benning's *11 X 14,* to name just a few, I was—for lack of a better way to put it—*thrilled,* and in a definitely sensuous way. In many instances I saw these films alone, on my tiny workroom screen, with mediocre sound, on sweaty summer afternoons; in others I saw them in college and museum screening rooms, with people arguing and climbing out of their seats, and at those few brave and sometimes grim theaters devoted to the independents. But, regardless, I always felt an immediacy of sensual engagement as powerful as the *King Kong* experience, but more intimate.

This thrill—and, strangely, the only critic I'm aware of who has written with a sense of it is Jonas Mekas—always seems to result from a combination of the ingenuity of a film (its visual and/or conceptual interest) and the commitment implied by its structure or form: for a filmmaker to expend considerable resources—considerable, that is, for an individual with limited

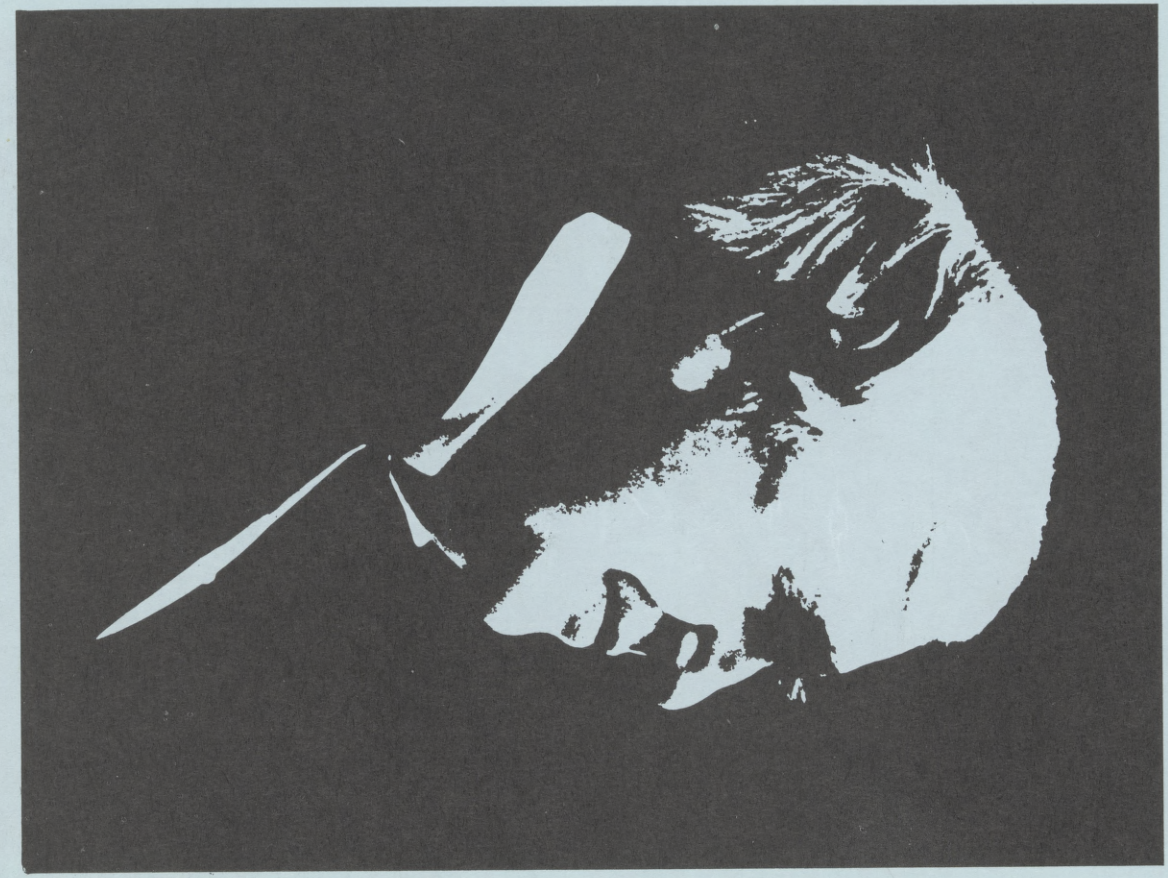
means—to make a rigorous, beautiful film which because of its very distincitveness has almost no chance of paying for itself is more than impressive; it's mysterious, and somehow reassuringly so. I think of the avant-garde films I admire most as, among other things, metaphors of intelligence, sensitivity, openness, persistence, hard work, technical precision, and integrity *for their own sake.* Not all films need be like them; and together they're only one area of interest among many. But they are strong presences among other strong presences, in the population-exploded world of film.

(A word about screening conditions. While some avant-garde films may be effective in almost any screening situation—I can't imagine the theater that could defuse John Waters' *Multiple Maniacs*—a great many require first-rate conditions, better conditions than most commercial narrative films require. One can follow a story and understand the development of characters whether the projector bulb is bright enough or not; but if the specifics of color and texture are crucial—as they are in most of the avant-garde films I've mentioned—mediocre projection can be disastrous. At one academic film conference I attended, avant-garde films were included, but the projector bulb was so dim that the printed texts included in several films were nearly invisible; and at another conference—one nominally devoted to avant-garde film, no less—the films of half the filmmaker guests of honor couldn't be shown at the correct speed because the availble projectors ran at 24 frames per second only! This cavalier attitude about screening conditions still seems the rule, and I often get the impression that those in charge of film programs are annoyed that there are filmmakers unsportsmanlike enough to make films that need to be shown well.)

A few months ago I was on a local TV talk show. The man who was interviewing me said, "Judging from your program notes, I gather that avant-garde film is an acquired taste." It occured to me that *all* film is an acquired taste. It's just that we've forgotten the process of acquiring it. During our first 10 years we were bored and puzzled by many conventional films, and we asked our parents about them, and talked them over with friends, and kept trying to understand—we could see that pleasure and enlightenment were there. The world of avant-garde film is full of pleasure and enlightenment, too; one need only see enough of the films to get past the initial difficulties.

Fortunately, seeing enough of the films seems to be growing a bit less difficult. During the late 1970s and early 1980s, screening opportunities for avant-garde film seemed to be constricting, relentlessly so. But the re-emergence of Anthology Film Archives in New York City this past fall, the opening of the new American Museum of the Moving Image, the plans of the Whitney Museum and the Museum of Modern Art to release Andy Warhol's seminal films of the 1960s, the continued health of some of the crucial organizations devoted to avant-garde cinema (the Collective for Living Cinema in New York, the distribution collective Canyon Cinema in San Francisco...), and, of course, the increasing success of the Black Maria Film Festival—all these developments suggest that as an exhibition option for film enthusiasts, avant-garde film is about to undergo a renaissance. I can't wait! (Insofar as the *production* of first-rate films is concerned, the renaissance hasn't let up since the 1940s.)

*I use the term "avant-garde film" and "independent film" interchangeably, not because they are the most fitting terms one can imagine, but because they've come to loosely designate a more or less specific body of work.



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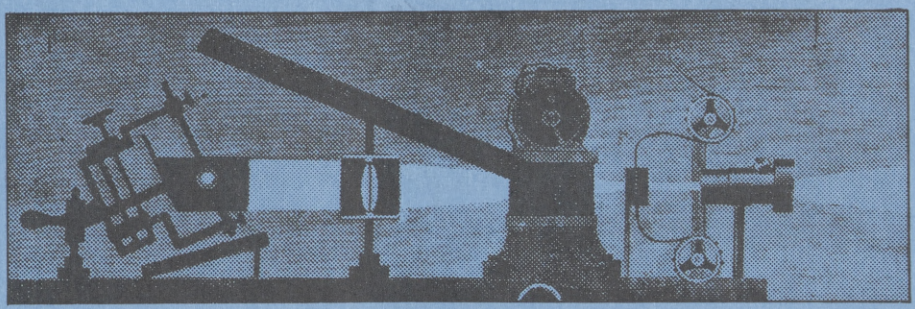

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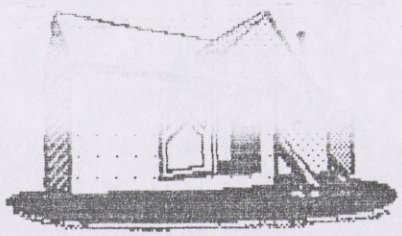

T.A. Black Maria Film & Video Festival
Edison National Historic Site Main Street & Lakeside Avenue
West Orange, New Jersey 07052
(201)736-0796

February 11, 1989

Dear Exhibitees and Festival Officials,

This is a letter reporting on the Festival's traveling screenings thus far. I wish that resources and time would permit individual letters to each of you yet I hope you will find this overview and any other materials enclosed to be a useful alternative.

Every work accepted into the Festival will be exhibited at least once, more likely two or more times. Each host institution has had the option to choose its own program while we act as a resource and recommend that at least one or more prize-winning and honorable mention works be included. Our intent is to provid as much exposure to as many pieces as practicable. Generally each program contains one or two prize winning pieces, one or two honorable mention pieces and two to five director's choice pieces. The length of each work is a factor in determining the ratio of prize and honorable mention pieces to director's choice. For example, one longer duration prize winner and similar honorable mention piece might occupy the large majority of time available for a given program but we would also be able to exhibit three or four short director's choice works. The program notes, copy enclosed, provide additional exposure because they are being shared as widely as possible and we are revising and improving them periodically as the season progresses.

Venues are varying widely in geographic location, ideology, and social and aesthetic focus. This means that there are instances in which the collection of works shown contrasts with the traditional program offerings of a host and in other cases it does not. We're exhibiting from Atlanta to Bennington, and from Boston to Boulder at colleges, museums, libraries, film societies, in suburban enviorns and rural areas. The audiences range from the sophisticated to those who were largely unaware of the existence of alternative film and video culture.

It is my obligation as director to accompany the works to each host institution and to assist in providing as competent technical execution as possible . Our presentation format usually includes brief introductory remarks and at the end, time for comments from the audience. We feel that inviting responses to the work can be useful for all concerned and - to some extent - we may be able to verbally report relevent information to the individual film or videomaker.

Exibiting entrants are undoubtedly interested in what monetary benefits are involved in the showing of work. This year we've already awarded $3,000 in prize money. In addition, $6,000 + will be divided among all works according to a general averaging based on length and frequency of exhibition (since the prize winning works received substantial awards they will receive fixed screen honoraria in order to permit as equitable sharing of funding as possible). Once the all the screenings are completed at the end of April (see travelling showcase poster) and the specific amounts for each piece are determined, we will commence sending out checks for the first installment of the amount to be provided (total will be indicated with check). As a result of a split funding cycle, a second and final amount will be sent at the end of the summer when we receive our final installment from the New Jersey State Council on the Arts for this season.

So far the reactions to this year's collection have been encouraging and seem to indicate that there is growth in the vitality of the non-commercial realm. As might be expected, different audiences respond differently. We will report more at the end of the season including some form of list indicating where each individual's work was exhibited.

Thank you for your involvement, patience and support. If I can be of further assistance please feel free to try me at (201) 736-0796.

With best regards,

John Columbus
Festival Director

JC/ld

Black Maria Film & Video Festival Program Notes

Grand Prize Winners
Selected by the Jury

Cooperation of Parts # 478 - 40 minute color film by Daniel Eisenberg -1988, Cambridge, Ma. A hyper-conscious contemplation of identity, emotion, the past and present. The film begins at a train station in Calais, France, ends in Radom, Poland and includes a commentary that is connotative rather than denotative. In Cooperation of Parts a phenomenon is manifested which the filmmaker describes as " a simultaneity of the thought process". Subtitles accompany, but are often contrapuntal to, unsettling images which include those of Munich, Dachau, Berlin, Warsaw and Auschwitz- Birkenau. Eisenberg's piece is intensely personal as it is made from the point of view of the offspring of survivors of the Holocaust.

Decodings # 501 - 15 minute black and white film by Michael Wallin - 1988, San Francisco, Ca. This oblique piece employs Shostakovich music and "found film footage" drawn from the late 1940's, 1950's and early 60's. Accompanying the nostalgic imagery is an ambiguous monologue offering stories about growing up, inhibitions and conformity. Newsreels (some in the Popular Mechanics magazine style), school woodworking shop scenes, daredevil events, boyhood outings, a hovercraft, a sky-diver in a free-fall of dual meaning, erotic innuendo, an operating table scene, and references to youthful male bonding rituals are woven into the film. This is a melancholy work in which the images may represent a better, simpler era, but which also are driven by a subtext with its own implications. The filmmaker states that he was motivated to search for elements related to his past, for clues to a self-discovery- " Decodings is an emotional, psycho-sexual self-portrait told in the third person and filtered through anecdote and parable."

Let's Play Prisoners #537 - 22 minute black and white video by Julie Zando -1988, Buffalo, NY. An exploratory endeavor addressing the way that interpersonal power games affect relationships as seen in a mother-daughter, and subsequently, an adult love involvement. The tape is based on a short story (in three parts), in which a young girl is manipulative and cruel toward another. Readings by the videomaker are repeated and occasionally change with the symbolically prosaic settings. The process results in a codified form which the viewer may elect to decipher . Let's Play Prisoners suggests a struggle in the Mother/Child relationship and involves aspects of Freudian dream psychology.

Inside Life Outside # 554 - 57 minute color videotape by Sachiko Hamada & Scott Sinkler-1988, New York City. This is a documentary in the "cinema verite" tradition about a shantytown constructed by Delia Torres and Michael Cruzado (parents of five children) on Sixth Street and Avenue C in Manhattan. The videomakers capture daily life of the band of disenfranchised, street-wise but vulnerable individuals throughout a two year period and track related legal issues as they arise. The protagonists' troubles associated with their homelessness (including deprivation, substance abuse, and self-victimization) are tellingly revealed .

Honorable Mention Works selected by the Jury

Body Politic - # 70 - 39 minute color film by Betzy Bromberg -1987, Newhall, Ca. A quasi-documentary, quasi-narrative look at genetic engineering, fundamentalist religion and the American family. This is an assertive, multi-faceted, rough hewn, and rigorous experimental piece. The filmmaker pushes the medium, explores connections, and assembles images with great impact. The arguments made by visual juxtaposition and direct commentary are strong enough to wholly rivet the viewer's attention to the screen .

Coverup Behind the Iran-Contra Affair #146 - 76 minute color videotape by Barbara Trent, Gary Meyer and David Kasper -1988, Santa Monica, Ca. An incisive exposé examining the Iran-Contra hearings and issues surrounding the case. Elizabeth Montgomery narrates with music by Richard Elliot, Ruben Blades and Pink Floyd.

After the Storm # 229 - 10 minute color videotape by Shalom Gorewitz -1988, New York City. This is a virtuoso experimental work which employs images of the MiddleEast, the Holyland, and the spiritual icons that have been integral to this multi-religion crossroads since antiquity. Richly toned overlays are accompanied by a montage of sound and text to create a vivid, evocative assemblage. Gorewitz states his intent was to produce a romance with an ambiguity about whether the desire is physical or ethereal, carnal or spiritual. The tape is also about relationships, with oneself, one's partner, the world, and the conflicts between those things. There is an attempt to resolve struggles between past and present. Associations are loosened through tangential thinking processes that are intended to release the sense of self.

Testing the Limits . Part I #231 - 29 minute color videotape by Gregg Borcowitz, Sandra Elgear, Robyn Hutt, Hillery Kipnis and David Meieran -1988, New York, N.Y. This work is marked by a kaleidoscopic, close-packed outpouring of documentary coverage, chronicling numerous aspects of the AIDS epidemic, the voices raised against it and the politics surrounding it. Testing the Limits Part I is stirring, hard hitting, and consciousness-raising.

Money # 170 - 15 minute color film by Henry Hills- 1986, New York, N.Y. - A fragmented montage of images, movements and sounds based upon on-camera responses to a query about mone Visual and sonic elements are combined and recombined, evolve and collide in this percussive work with comic overtones.

Crack Clouds Over Hell's Kitchen # 346b - 18 minute color videotape by Joan Jubela and interns of the Educational Video Center- 1988, N.Y., N.Y. - This is a raw, direct, honest, intimate , streetwise, and riveting documentary about drug users in the blighted Hell's Kitchen section of New York City.

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Honorable Mention works , continued

Art of Memory # 364c, - 37 minute color videotape by Woody Vsuika - 1988, Santa Fe , N.M. Employing dexterous three dimensional computer manipulations, this is a *tour de force* of electronic art. Art of Memory is a reflexive , plasticized work that contexturalizes history, the media, heroic figures and landscapes, surveys popular culture. and contemplates itself. This masterful odyssey envelops the viewer in a succession of visual and acoustic vignettes that warp, wrap, distort and recombine with both conceptual and sensory force.

Swingin' in the Painter's Room # 421 - 13 minute black and white film by Greg Mottola - 1988, Brooklyn, N.Y. Set in a SoHo-like artist's loft during a party thrown by a pretentious would-be painter, the lens moves through varied comedic sub-plots involving self-important, young, upwardly mobile professionals and/or Village artists who have ostensibly sought relief from revelers in the adjacent room. The one uninterrupted camera take and cunning plot unveil each parodied character's ulterior motive as it ricochets off the others'.

Endangered - #451 - 18 minute color film by Barbara Hammer -1988, New York City. Images are presented and then partially eradicated, as though acid were dissolving the film (in fact, hydrochloric acid is applied directly to the emulsion). Seals, tigers, art, light and life are menaced by colors. Carousel music implies things past, the sound of the projector becomes threatening and all elements take on a metaphorical meaning in this energetic work . This piece is punctuated by the image of the filmmaker silhouetted against and with her tools, a projector, an optical printer; dauntlessly, obsessively duplicating, manipulating, scratching, both fulfilling the purpose of and endangering her own film.

The Secret Garden # 462 - 20 minute silent color film by Philip Solomon -1988, Roxbury, Ma. This work appropriates footage from films such as The Wizard of Oz , projects them through a distorting lens and produces an abstract, light streaked , color-infused and unworldly rendering. There is a seductive, richly textural, yet ghost-like quality in the imagery . The structural sequencing , the kinetic meter and restatement of purely visual elements lend a musical quality to this elegant work .

Director's Choice made from the Prescreening Finalists

Poet's Veil # 49 - 15 minute silent color film by Peter Herwitz -1987, San Francisco, recently of New York. - The poet's dilemma is the core metaphor of this haunting, abstract somnambulistic ode.

Brainwashing # 50 - 6 minute black and white Super-8 film by Albert Gabriel Nigrin-1988, New Brunswick, N.J. - This is a visualist statement (in the 1920s French avant-garde tradition) employing a car wash as the ostensible subject. But there is an encoded warning against rewriting of the past perhaps drawing a parallel to acts perpetrated by officialdom in 1984 by George Orwell.

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Director's Choice continued

Chopi Music of Mozambique # 51c - 30 minute color film by Ron Hallis -1987, Montreal (c/o Flower Films, El Cerrito, Ca.) . A graceful documentary about the Chopi people's musicians who compose richly textured multipart suites for orchestras of "Tembila" xylophones. Virtuoso performers carefully select materials and construct their own instruments using essentially the same techniques today as 400 years ago. Song with dance function as a form of living theatre, conveying news, historical and political messages through entertaining, often satirical, lyrics within events of symphonic dimension. The Chopi have persevered war, drought and famine. One of their songs tells of the time the people survived by eating only coconuts; another proclaims how the Portuguese colonial regime allowed some of the Chopi to migrate to the cities, provided they worked only as garbage collectors and street sweepers. After the film crew completed shooting RENAMO bandits contributed to the devastation of much of the region inhabited by the Chopi.

Sadobabies: Runaways in San Francisco # 65 - 30 minute color videotape by Nancy Kalow - 1987, Chapel Hill, N.C. This documentary uncovers the living conditions and expressive culture of young runaways who survive on the streets by their wits and guts. A group of 100 teenagers, victims of physical and sexual abuse at home, formed an alternative family in an abandoned high school building in San Francisco. Their narratives, songs, and physical appearance set them apart as a subculture that is crying for help, as do their "sadobaby " dolls, which the youth find in dumpsters and dress in their own images. The runaways' abuse of the dolls mirrors the treatment they received from their parents and in a broader sense from a society whose safety net has not worked to protect them.

Goodnight Norma, Goodnight Milton # 85 -6 minute color film by John Schnall - 1988, South Orange,N.J. - A film that employs the unorthodox, irreverent, idiosyncratic, droll black humor of this audacious young animator. After an evening out, a late middleage couple return home kvetching about another couple's habits and poor manners only to reveal their own rather daunting idiosyncracies. Through symbolic metamorphosis, the film encapsulates the entire lifetimes of the protaganists and to some extent, us all.

Breakfast Messages #87 - 16 minute color film by Susan Emshwiller - 1988, Los Angeles, Ca. - A wry narrative work about a short order cook at a roadside cafe which, as the protagonist says, "...is midway between one place and someplace else and if that's not in the middle of nowhere, then I don't know what is ". The countrified chef falls in love with a citified customer and communicates his amorous intentions through the meals he prepares for her.

By the Lake #91 - 15 minute color film by James Irwin,1988 , San Francisco, Ca. In a role reversal the subject (a farmer) asks the filmmaker about his work, and the filmmaker responds by drawing analogies between his and the farmer's labors. Questions are posed in words scratched on the film emulsion punctuating images of what seems to be a rural county fair. There is perhaps a hidden riddle in the storyline which periodically emerges only to disappear again throughout this piece.

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Director's Choice continued

Undivided Attention # 104 -107 minute color film by Christopher Gallagher - 1987, Vancouver, British Columbia, Canada. - A monumental work by an accomplished filmmaker. This is an episodic and contradictory road movie (the trip taken is as much perceptual and structural as it is geographical) . Undivided Attention has narrative as well as documentary overtones that play with denotation verses connotation and explore the relationship between cerebral and sensual knowledge. The film de-centers the viewer, pulling perceptual assumptions outside themselves (for instance inanimate objects achieve their own point of view) and in a sense the viewer learns to experience vision anew.

Scattered Remains # 115 - 14 minute color film by James Broughton and Joel Singer -1988, Mill Valley, Ca. - Conceived as a codicil to Broughton's Testament, a multi-faceted performance-meditation exploring questions on mortality and employing Broughton's poems. This year marks the legendary Broughton's 75th birthday, a filmmaker called "the poet of light" and hailed by Alan Watts as "the uncrowned poet laureate of San Francisco."

Restless #141 - 12 minute color film by Andrej Zdravic -1988, San Francisco, Ca. - An elegant, deliberate surrealistic work revealing in exquisite detail hot springs in Iceland. Boiling fountains, submerged striated layers of minerals, escaping steam, and macro- cinematography enhance this metaphorical work by a filmmaker known for his visual and acoustic virtuosity.

Lightning Sketcher # 164 - 10 minute black and white film by Dan Lavender- 1988, Jamaica Plain, Massachussetts - A witty and charming animation in the tradition of Max Fleischer, (KoKo the Clown, Betty Boop) and Otto Messmer (Felix the Cat).

Tiger Town # 171- 29 minute color film by Daniel Sipe and Marian Sandmaier - 1986, Merion, Pa. This film is an insightful , thoughtful chronicle of a town in the midwest that is obsessed with its high school football team. A provocative work, it does not poke fun but rather seeks to fathom the character of an archetypical community in America's "rustbelt". The football-mania has its constructive ramifications, yet excludes those who do not participate as if it were the focal point of their lives. Tiger Town is a beautifully photographed documentary in which every editorial decision advances a point, as when a fan states, " everywhere I've gone, I've seen a little bit of Massilon, Ohio in it".

Girl Talk # 198 - 85 minute color film by Kate Davis -1988, N.Y., N.Y. - An elegantly crafted human revelation documentary about three young women from Boston. Each individual finds herself in a different but related circumstance, displaced by events, uncaring or frustrated parents, and bureaucratic overload or ineptness. Each girl may be approaching a catharsis. The three young women's lives are gradually disclosed through non-condescending and artful camerawork. The issues surrounding the girl's lives demonstrate the nearly insurmountable problems faced by troubled youth in contemporary America.

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Director's Choice continued

Starving for Sugar # 205d - 60 minute color videotape by Maryknoll Productions -1988, Maryknoll, NY. - An enlightening and comprehensive documentary about the effect the soft drink industry's and other packaged food business' switch to high fructose corn sweeteners has had on developing nations' populace . The poor are thrown out of work because labor intensive sugar cane harvesting cannot compete in the marketplace with higher technology. Tight profit margins force corporate management to switch away from sugar and national economies are thrown into crisis.

A Man's Race #245 - 18 minute color film by Michael Luke Latino - 1988, Brooklyn, N.Y. - What at first appears to be an innocuous sport documentary about a sanctioned motorcycle race erupts into a compelling exposé on anti-social behavior among a mass of revelers encamped in a lot next to the event. As the mayhem accelerates the drunken thrill seekers burn their own cars as well a number arbitrarily selected from the adjacent parking area. Local police officers dismiss the mindless venting of pent-up aggressions as simply high spirited fun but in fact it not only jeopardizes property but also people who naively allow themselves to be swept into the frenzy.

Promises to Keep # 251 - 56 minute color videotape by Ginny Durrin -1987, Washington, DC. Martin Sheen narrates this powerful documentary about The National Coalition for the Homeless, its exponent, Mitch Snyder and the shelter he operates in the nation's capital. All aspects of the issues are addressed as is the struggle for funding and survival of the shelter. Snyder's hunger strike in behalf of the facility brought him to the brink of death . Ultimately, Snyder's strike gained the attention of the news media and led to a network television special telling his story; but this is the real documentary on the plight of the homeless in Washington, D.C.

Candy Jam # 271 - 7 minute color film by Joanna Priestly, Joan Gratz et al -1988, Portland, Oregon. A celebratory film employing English candy of every description in an animated ode to our collective sweet tooth. This confectionary piece is colorful and clever.

Gallery 3 #288 - 3 minute color film by Jules Engel -1988, Los Angeles, Ca. A masterfully executed animation of abstract shapes, lines and color by an artist formerly associated with Disney.

Desert Winds #320 - 10 minute color film by Charles A. Aube Jr. - 1988, West Warwick, RI. This is a film shot almost entirely from a hot air balloon. Desert Winds contains engaging cinematography and provides an informative portrait of this almost spiritual endeavor.

End Over End #357 - 12 minute silent color film by Konrad Steiner - 1988, San Francisco, Ca. This is an experimental work that explores visual relationships on a very subtle level. The artist employs cinematic choreography in the juxtapositioning of scenes of daily life as the camera finds it. The structured overtonal relationships among images are emphazised and reiterated in this carefully orchestrated film.

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Director's Choice continued

How to Kiss # 375 - 6 minute color film by Bill Plympton - 1988, New York, N.Y. For anyone who appreciates the work of Bill Plympton, this represents yet another tidbit from this gifted animator. Parodying a training film, How to Kiss provides complete instruction on the subject, but it does so from the uncommon point of view and with the panache for which Mr. Plympton has gained considerable recognition.

Station #468 - 6 minute black and white film by Eric M. Klein - 1988, Rochester, NY. Textured, surrealistic collage film that captures the ambiance of the Erie-Lackawanna railroad. Multi-exposed images are effectively combined with an impressionistic sound track.

Lived in Quotes # 482b - 21 minute color film by Laurie Dunphy -1987, Chicago, Ill. A powerful experimental film about Apartheid and Afrikaaners - the essence of which cannot be properly conveyed in a written form. Lived in Quotes is a cyclical film that accomplishes much more than tour selected sites in South Africa. Young black girls are seen walking barefoot at the side of the road. The car of the filmmaker rushing by becomes emblematic of the juggernaut of South Africa's social system and its descrepancies which allow some to ride in comfort while others are left to trudge barefoot on the gravel at the side of the road. Shots of an Afrrikaaner monument are repeated while the processed sound track discusses and reveals black ancestral throat-clicking sounds that white South Africans cannot fathom and find frustrating. Lived In Quotes is stylistically challenging, lyrical and incisive.

Negative Man # 483 - 2 minute black and white film by Cathy Joritz - 1985, Chicago, Ill. - This direct, scratch animation uses a reel of an industrial training film in which a businessman delivers a dull speech and turns it into a riotous commentary. The filmmaker draws lines and color in a graffiti-like manner while the character drones on. Each new sequence becomes more anarchical than the last.

Alaya # 502 - 28 minute color film by Nathaniel Dorsky - 1987, San Francisco, Ca. This filmmaker chooses to work with film in a technologically marginal way. For more than a decade, he has filmed mostly with out-of-date 16mm reversal stocks, selectively exposing and developing them to exploit nuanced differences. The filmmaker's choice of stock gives him the opportunity to modulate color, grain and sometimes the very surface of the film. In Alaya (1976-87) he concentrates on a single represented subject -- sand. But, it is always sand in motion, with changes of scale from a macro close-up filling the frame with boulder-like grains to long shots of sand-dune landscapes. Wind blown patterns transform the subject into a visually seductive viscous liquid .

Cumulonimbus # 509b - 10 minute color film by J. Leighton Pierce - 1988, Iowa City, Iowa . Webster's dictionary describes a cumulonimbus as : " a cumulus cloud often spread out in the shape of an anvil extending to great heights." In this droll film cloud formations, a lone figure, a chair and a bridge make up the ensemble of players. Shot on location somewhere on the Great Plains, a self appointed keeper of the bridge smokes his pipe and discusses the sky. The camera roams but is anchored to the bridge, sounds infuse the image, and scenes wipe-away (traveling mats) in shapes that echo the superstructure of the bridge. Cumulonimbus is an accessible, conceptually motivated film.

continued on next page

Director's Choice continued

Newark: The Slow Road Back - # 520b - 60 min. color videotape by Sandra King - 1988, Newark, N.J. Today, 20 years after the riots of the summer of '67, Newark has begun to experience a renaissance . The tape begins with jarring newsreel footage of the street eruptions. Interviews with community activists, some now civic leaders, link the past with the present and include Amiri Baraka, who refers to the troubles of '67 as a rebellion against a form of apartheid in America. Residents speak about AIDS, homelessness, ethnic and cultural issues, and ongoing problems in the school system. Crystal Spellman, a 27 year-old woman, recalls the slaying of her mother by police who tragically mistook her for a sniper. Today law officers are much more sensitive to the community but job and housing opportunities in the new Newark often continue to elude the underpriviledged . The New Community Corporation and other organizations offer some hope but King's work is a powerful reminder that the success of a city must reach beyond its downtown skyline.

Landscape for Manon #540 - 15 minute silent black and white film by Peter Hutton - 1988, Annandale-on-Hudson. It would not be an overstatement to assert that this is quite likely a master work by a master filmmaker. Peter Hutton has relayed that his latest film is done in homage to the Hudson River School of Painting. Landscape for Manon is among the most carefully composed and well crafted films one can imagine. Light plays off the side of a mountain, mist rises from a valley, a shaft of rain emerges from boiling clouds, a willow waves in the wind and a sycamore glows as if illuminated from within.

The Trap #552 - 5.5 minute toned black and white animated film by Amy Kravitz - 1988, Providence, RI. The filmmaker describes her work as "A film composed solely of stark abstractions made with lithographic crayon on paper". However, this is an work that is evocative, memorable and deeply affecting. For some people it evokes the Holocaust; as Elie Wiesel commented in Souls o Fire, "And I try to imagine my grandfather on the train that carried him away".

end

International
SFilm Festival

January 10, 1989

Linda Cohen
Executive Director

Peter Scarlet
Artistic Director

Laura Thielen
Programming

Charles Zukow
Marketing

Jeannette Shaheen
Membership

Board of Directors

George Gund
Chairman

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Russ Alley
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Janice Halper
William R. Hearst, III
Maurice Kanbar
Barbara Katz
Carole McNeil
Ray Price
Mona Skager
Tom Sternberg
Lawrence Wilkinson
Edward G. Zelinsky

Mr. Michael Wallin
3828 22nd St.
San Francisco, CA 94114

Dear Michael,

It gives me great pleasure to inform you that your entry DECODINGS has received a Special Jury Award in the New Visions-Film category. With over 600 Golden Gate entries from 20 countries, this year's competition was very strong and close.

The 1989 San Francisco International Film Festival will be held March 8-19 at the AMC Kabuki 8 Theatres 1881 Post at Fillmore, and the Pacific Film Archives in Berkeley. On March 7, the Golden Gate Awards ceremony will take place, also at the Kabuki, beginning at 8:00 PM.

Your cassette will be returned to the address you indicated on the regulation form which contains complete shipping information, i.e. method of return, insurance, etc. (Overseas entrants who have not notified us otherwise will have their tape/film(s) returned via surface mail and should allow at least six weeks for delivery.) However, as your film is a winner, we may like to hold on to your entry past February 15. Please let me know if this is a problem. Should you be unable to attend the ceremony, your Special Jury Award, the 1988 Festival program and complete Golden Gate results will be mailed to you in the weeks following the Festival's conclusion.

If you wish to order duplicate Special Jury Awards, please don't hesitate to contact me. The award is a 2 1/2" lucite cut-cube with the Festival's black-and-white logo imbedded within. The cost per duplicate is $65, which includes engraving and shipping. All duplicate award orders must be accompanied by payment in US dollars and received by our office no later than April 15. Please be certain to indicate the name you wish to appear on this duplicate.

Once again, congratulations on your well-deserved award.

Sincerely,

Brian Gordon
Competition Coordinator

Linda Cohen
Executive Director

Peter Scarlet
Artistic Director

Laura Thielen
Programming

Charles Zukow
Marketing

Jeanette Shaheen
Membership

Board of Directors

George Gund
Chairman

Thomas Luddy
President

Mary Ann Braubach
Niven Busch
August Coppola
Margot de Wildt
John M. Diefenbach
Jeannette Etheredge
Janice Halper
William R. Hearst, III
William A. Johnson, II
Maurice Kanbar
Barbara Katz
Carole McNeil
Tom Sternberg
Lawrence Wilkinson
Edward G. Zelinsky

8 February 1989

Michael Wallin
3828 22nd Street
San Francisco, CA 94114

Dear Michael,

Both Peter and I think your film is terrific and are so delighted DECODINGS is part of this year's program.

We've included it in SHORTS IN A FEATURE-LENGTH WORLD: PROGRAM II which screens:

March 17, 7:30PM at the Kabuki
March 18, 1:15PM at the Kabuki

For these two screenings, we will send you an honorarium of $125. I can also offer you a few comps for the shows if you would like them. However, please give me a call soon so they can be reserved.

In a few days the program guide will be mailed to you. Please let me know if there are any screenings you are interested in seeing so I can arrange for your comps.

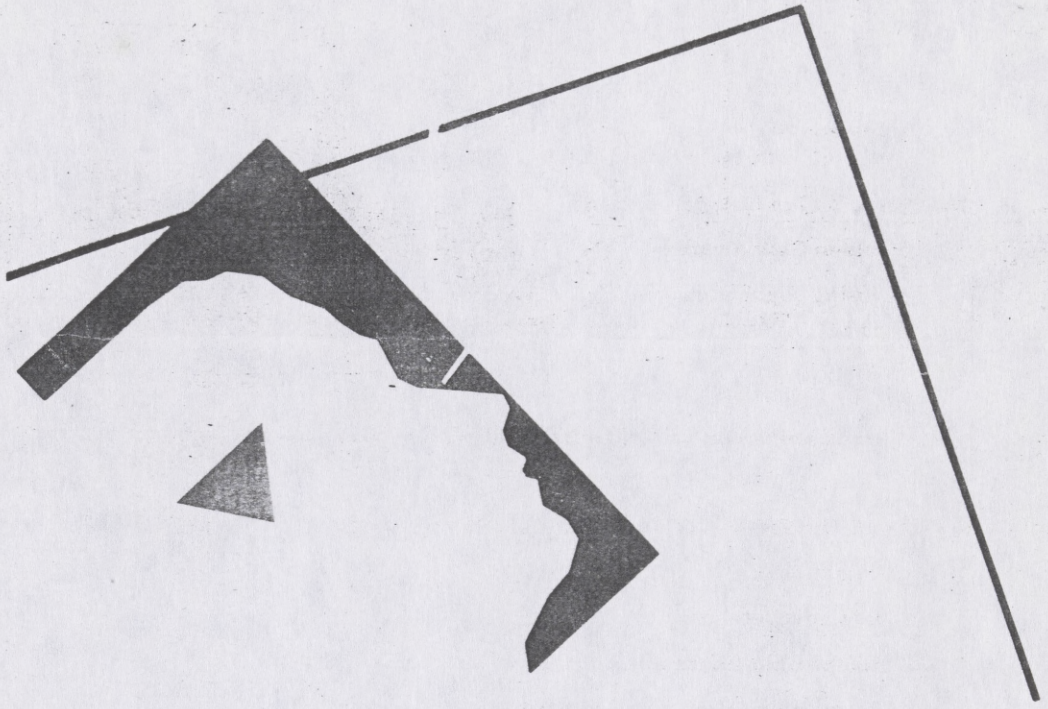
Looking forward to hearing from you.

Best wishes,

Laura Thielen
Associate Artistic Director

San Francisco International Film Festival, 1560 Fillmore, San Francisco, CA 94115 • Telephone (415) 567-4641 • Telex 6502816427 MCI UW • Fax: (415) 921-5032

1989 PROGRAM GUIDE



San Francisco International Film Festival

MARCH 8–19

INFORMATION: 931-FILM

BASS TICKETMASTER

TICKETS: 762-BASS

SHORTS IN A FEATURE-LENGTH WORLD

The Festival once again proudly features a richly diverse selection of short films running the gamut of mood and technique.

PROGRAM I:

Approx. 105 mins. (*Order to be announced.*)

APRIL 16, 1989

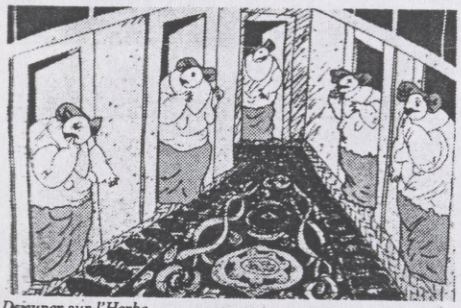
David Byrne and David Wild subvert expectations in this idiosyncratic counterpoint to *True Stories*. (Byrne and Wild. USA. 1 min. Todo Mundo, Ltd.)

CHET'S ROMANCE

Chet Baker performs a moody rendition of the classic, "I'm a Fool to Want You." (Bertrand Fevre. France. 10 mins. Helios International Inc.) *US Premiere. Golden Gate Award, San Francisco.*

DEJEUNER SUR L'HERBE

Characters in a grim urban setting converge with painterly impact in this award-winning animated work from Estonia. (Priit Pärn. USSR. 27 mins. Tallinnfilm.)



Dejeuner sur l'Herbe

GOLEM

A claymated radical reinterpretation of the medieval European myth. (Mole Hill. England. 5 mins. Film Four International.) *US Premiere.*

Golem

LAMENTO

"We can't hate each other all our lives."—Marguerite Duras, *La Musica*. (François Dupeyron. France. 27 mins. Hachette Premiere.) *US Premiere.*

OBLAST

From hammer-and-sickle to stars-and-stripes, some symbols are easier to live with than others. (Zdravko Barisic. Yugoslavia. 5 mins. Jugolavija Film.)

PICNIC

Routine confronts reality as animated characters hop, skip and bob to a pulsating score against a photojournalistic backdrop. (Paul Vester. England. 4 mins. Speedy Films Ltd.) *Golden Gate Award, San Francisco.*

REHEARSALS FOR EXTINCT ANATOMIES ▶

Another peek into the surreal stop-motion universe of the Bros. Quay, a black-and-white meditation on bar codes and bare bones. (Brothers Quay. England. 15 mins. Koninck Studios Ltd.)

STILL NACHT FOR MTV

One brilliant minute from the Brothers Quay makes one yearn for a MTV that could have been. (Brothers Quay. England. 1 min. Koninck Studios Ltd.)

3/12 KAB, 3/14 KAB, 3/15 KAB, 3/16 PFA

PROGRAM II:

Approx. 95 mins. (*Order to be announced.*)

AMORE BACIAMI

Inspired by an old record retrieved from a junk shop, this is love Italian-style with an elegant typographic twist. (Oliver Harrison. England. 3 mins.) *US Premiere.*

CAFE OFFERING

A dishwasher's loving farewell toast to the spirit and people of a now-shuttered cafe. (David Tattu. USA. 8 mins.) *US Premiere.*

CAUSE AND EFFECT

From a Zen priest's effect on plumbing to a chain reaction of mousetraps, this witty collage of disparate vignettes explores life's unexpected, poignant moments. (Susan Delson. USA. 11 mins. Zeitgeist Films.)

DECODINGS

An innovative assemblage of found footage recast to hauntingly evocative narrative effect. (Michael Wallin. USA. 15 mins.) *Golden Gate Award, San Francisco.*

Decodings

RABBIT ON THE MOON

See page 19 for description. (20 mins.) *US Premiere. Golden Gate Award, San Francisco.* Also plays with **A Little Monastery in Tuscany.**

A SONG OF AIR

See page 34 for description. (28 mins.) Also plays with **Voices from the Attic.**

THE WALL

A witty architectural metamorphosis from a talented Japanese animator. (Takashi Itoh. Japan. 7 mins. Image Forum.)

3/17 KAB, 3/18 KAB

Rehearsals for Extinct Anatomies

PLUS ...

These shorts which play with feature presentations:

THE ASCENSION

Church attendance can be uplifting—literally. (Pascal Aubier. France. 10 mins. Unifrance.) Plays with **Egg.**

A BITTER MESSAGE OF HOPELESS GRIEF

Eerie mechanisms duel to the death in a surreal underworld. (Jonathan Reiss. USA. 13 mins. Overseas Filmgroup.) Plays with **Tales from the Gimli Hospital.**

THE CAT OFTEN COMES BACK IN THE MORNING

See page 28 for description. *US Premiere.* Plays with **So What.**

CRASH

A darkly humored story about the moments immediately following an auto accident—told from a most unique point of view. (John Stewart. England. 10 mins. Persistent Vision Productions.) *US Premiere. Golden Gate Award, San Francisco.* Plays with **How To Get Ahead In Advertising.**

THE DECEIVERS AND THE DEAD

From two recently-discovered films produced by the Nazis in 1941, celebrated doc-team Heynowski and Scheumann [*The Generals*. SFIFF 1987] evoke a powerful memorial to the victims of Hitler's racial madness. (Walter Heynowski and Gerhard Scheumann. German Democratic Republic. 30 mins. Defa.) *US Premiere.* Plays with **Images of the World and the Inscription of War.**

DICK

A *piquant* short in which women talk about ... dicks. (Jo Menell. USA. 15 mins.) *World Premiere.* Plays with **Earth Girls Are Easy.**

LA DRAGONNE

If you see her coming, cross the street. (François Dupeyron. France. 10 mins. Les Films du Centaure.) Plays with **La Lectrice.**

THE NIGHT OF THE OWL

Shot over seven years, a frame-by-frame meditation on flowers. (François Dupeyron. France. 12 mins. Les Films du Centaure.) *US Premiere.* Plays with **A Strange Place to Meet.**

ONE STEP BEYOND

See page 28 for description. *US Premiere.* Plays with **So What.**

QUINOSCOPIO

From Cuba's leading gag-ster Juan Padron comes his most recent animated episode. (Juan Padron. Cuba. 10 mins. ICAIC.) Plays with **Letters from the Park.**

STONES AND FLIES: RICHARD LONG IN THE SAHARA

See page 13 for description. Plays with **Golub.**

THE STRAWBERRY JUMP-GIRL

What goes up must—eventually—come down. (Pascal Aubier. France. 13 mins. Unifrance.) Plays with **Egg.**

SERGEI PARAJANOV: A PORTRAIT

Shot during the filming of *Ashik Kerib*, this mini-portrait reveals the flamboyant personality of one of contemporary cinema's finest visionaries. (Patrick Cazals. France. 26 mins. Les Films du Horla.) *US Premiere.* Plays with **Ashik Kerib** (*3/12 only.*)

THE WAY THINGS GO

Two Swiss artists take Walter Benjamin to heart in this fascinating experiment with art in the age of mechanical reproduction. (Peter Fischli and David Weiss. Switzerland. 30 mins. T+C Film Ag.) Plays with **The Man Who Mistook His Wife for a Hat.**

The San Francisco International Film Festival's

1989

Golden Gate Awards

COMPETITION

International SFilm Festival

Film and Video

Short Narrative

BEST OF CATEGORY

Superstar: The Karen Carpenter Story, Todd Haynes • New York, NY.

SPECIAL JURY AWARD

Rabbit on the Moon, Monica Pellizzari • Sydney, Australia.

HONORABLE MENTION

Crash, John Stewart • Persistent Vision Productions • London, England.
The Detroit Project: 1968, Larry A. Little • San Diego, CA.
Egg (Ei), Danniel Danniel • Studio Nieuwe Gronden • Amsterdam, Netherlands.
Tracks, Rupert A. Nadeau • Los Angeles, CA.

OTHER PARTICIPANTS

A Bout de Point (Pointless), Lowel Pierce • Denver, CO.
Affairs of the Political Heart, Donna Mungen • Altadena, CA.
Ah Fung, Jacqueline Ming Fung Cheng • Los Angeles, CA.
All About Telstar, Don Fizzinoglia • East Northport, NY.
The Artist, Jonas Grimas • NBD Pictures Ltd. • London, England.
Belinda in the Water, Christine Roum • Santa Monica, CA.
Bernie, Joey Camen • Los Angeles, CA.
Big Moose, John Gilroy • New York, NY.
Breakfast Messages, Susan J. Emshwiller • Los Angeles, CA.
Bullseye, Eli Veitzer • New York, NY.
Butterflies (Schmetterlinge), Wolfgang Becker • Berlin, W. Germany.
Cherith, Shirley Barrett • AFTRS • North Ryde, Australia.
City of Men, Robert Werner • Evanston, IL.
Clay Farmers, A.P. Gonzalez • San Francisco, CA.
Confessions of a Read-A-Holic, Emily Goldber • Twin Cities Public TV • Pyramid Film and Video • Santa Monica, CA.
Confessions of My Closest Friends, Mike Bencivenga • Louis Filosa • Astoria, NY.
Crane, Margaret Anne Smith • Ronin Films • Canberra, Australia.
Dear Phil, Robert Newton • Hollywood, CA.
Double Take, Lynn Hershman • San Francisco, CA.
Eclipse, Rod Cohen • Los Angeles, CA.
Face to Face, Ron Rapiel • Marina del Rey, CA.
A Familiar Story, Randy Vandergrift • Los Angeles, CA.
Freedom, Johanna Sophia • L-I-C, NY.
Green, Greg Woodland • AFTRS • North Ryde, Australia.
The Green Flash, Adam Davis • Topanga, CA.
A Hard Day's Night (En Hård Dags Nat), Elisabeth Rygård • Statens Filmcentral • Copenhagen, Denmark.
Harriet Loves, Alexandria Gill • Toronto, Canada.
Haunted, Webster Lewin • New York, NY.
Higher Aspirations, Cai Emmons • San Clemente, CA.
It's A Jungle, Sweetie Pie, Ursula Schoeni • New York, NY.
The Jogger, Bradford DeMoss • Los Angeles, CA.
The Lovesong of Leo Bloom, Michael Engel • Venice, CA.
Marcucho, the Model, Harel Calderon • Caracas, Venezuela.
Martha the Immortal, Pierre Gang • Montreal, Canada.
Master of the Manor, F. Miguel Valenti • Noah Morowitz • New Haven, CT.
The Milkman Cometh, Lorne Bailey • Winnipeg Film Group • Winnipeg, Canada.
The Money Juggler, Constance Marks • Croton on Hudson, NY.
Morris, William Chartoff • Jeffrey Fisher • New York, NY.
Mother of Wolves, Peter Mark D'Auria • New York, NY.
Muddy Hands, Evan Dunsky • Apparatus Films • New York, NY.
My Sin Is Loving You, Esther Duran • Broadbeard Productions • New York, NY.
One Day, the Refrigerator Broke, Eric West Mueller • Iowa City, IA.
One Sunday Afternoon, LiPo Ching • Smithtown, NY.
Otemba, Kayo Hatta • Los Angeles, CA.
Over the Edge, Kathryn Johnston, Iain Stobie • Pyramid Film and Video • Santa Monica, CA.
Pink, Roz Sohnen • Brooklyn, NY.
The Pink Elephant, Ara Madzounian • Los Angeles, CA.
Pirates, Julian Richards • Bournemouth-Poole Coll. of Art & Design • Poole, Dorset, England.
Platinum Blonde, Dror Soref • Orbit Entertainment • Hollywood, CA.
Polonaise, Ken Winber • Bill McEwan • Los Angeles, CA.
POV, Jeff Hewitt • Glenn Warner • Windsor, Canada.
Premiere, A. Missler-Morell, E. Haase • Francois Duplat, NEF Filmproduktion • Munich, West Germany.
Queen Sacrifice, Julian Richards • Bournemouth-Poole Coll. of Art & Design • Poole, Dorset, England.
Rancho California, Corinne Basgall • Steven Ramirez • Azusa, CA.
The Refrigerator, Nicholas Jacobs • Chris Oldcorn • New York, NY.
The Return of Harry, John L. Robbins • Monterey, CA.
Reunion, Regge Life • Lifecycle Productions • New York, NY.

Running Time, John Kozak • Winnipeg Film Group • Winnipeg, Canada.
Salon Doo, Muriel Magenta • Scottsdale, AZ.
Scavengers, Kalina Ivanov • Ekpan Productions • New York, NY.
Serving Two Masters, Edward Tim Lewis • Washington, DC.
Shooting Commercials, Curt Crane Productions • Philadelphia, PA.
Silk Dreams, Teck Tan • AFTRS • North Ryde, Australia.
Skip a Beat, Roy Celaya • Hayward, CA.
A Slice of Life, William Kent • New York, NY.
Soldier Jack or the Man Who Caught Death In a Sack, Tom and Mimi Davenport • Delaplane, VA.
Station Time, John S. Marshall • Los Angeles, CA.
Style Monsters, James Dunford-Wood • Nick Turvey • NBD Pictures Ltd. • London, England.
Swimming, Daniel Algrant • Adaman Productions • New York, NY.
Swingin' in the Painter's Room, Greg Mottola • Brooklyn, NY.
The Third Wheel, Adam Bernstein • Scorched Earth • New York, NY.
'Til Death Do Us Part, Ginny Durrin • Washington, DC.
Time River, Kevin C. Brechner • Pasadena, CA.
Travelin' Trains, Eric Mofford • Atlanta, GA.
TV-Dad, Andrew Behar • New York, NY.
Wait For the Tone, Michael McNamara • Boston, MA.
Whether Willed..., Marcy Hedy Lynn • New York, NY.
Wild Planet, Brendan Young • AFTRS • North Ryde, Australia.
The Winning Ticket, David George • Los Angeles, CA.
Worms, Gabrielle Liuzzi • Los Angeles, CA.

Artist Profile

BEST OF CATEGORY

Golub, Jerry Blumenthal • Gordon Quinn • Kartemquin Films • Chicago, IL.

SPECIAL JURY AWARD

Chet's Romance, Bertrand Fevre • Locus Solus • Helios International • New York, NY.

HONORABLE MENTION

Directed by Andrei Tarkovsky, Michal Leszczylowski • Swedish Film Institute • Stockholm, Sweden.
Mama's Pushcart: Ellen Stewart and 25 Years of La Ma Ma E.T.C., Demetria Royals • Louise Diamond • New York, NY.

OTHER PARTICIPANTS

Art, Acting and the Suicide Chair, George Hickenlooper • Pasadena, CA.
Creely, Bruce Jackson • Diane Christian • Documentary Reasearch Inc. • Buffalo, NY.
Dolly, Lotte and Maria, Rosa von Praunheim • First Run Features • New York, NY.
Eastern Spirit Western World: A Profile of Diana Kan, Daria Sommers • New York, NY.
Eternal Earth, Larry Weinstein • Rhombus Media Inc. • Toronto, Canada.
Fromastone, Phil Katzman • New York, NY.
Gibbs' Garden, Heather MacDonald • New York, NY.
Hunter S. Thompson's 'The Crazy Never Die', Jim and Art Mitchell • Mitchell Bros. Film Group • San Francisco, CA.
Of the Heart and Mind, Kathy Nicholaichuk • Brilliant Films • Toronto, Canada.
Portrait of Imogen, Meg Partridge • Berkeley, CA.
Red Is Green: Jud Fine, Joe Leonardi • Long Beach Museum of Art and Video • Long Beach, CA.
Reynolds Price, Marcia Rock • New York, NY.
Ruth Bernhard - Photographer, Robert L. Burrill • Milpitas, CA.
Sarah, Edgardo Cosarinsky • Saylon Associates, Helios International • New York, NY.
The Storyteller Sculptor, Steve Antonuccio • Sol Zlochower • Pikes Peak Library District • Colorado Springs, CO.
Tiny and Ruby: Hell Divin' Women, Greta Schille • Andrea Weiss • Jezebel Prods., Inc • The Cinema Guild • New York, NY.
Totem - The Sculpture of Rod Kagan, R. Charles Lemmon • Twin Falls, ID.
Trying to Find Normal, Mary Brown • AIMS Media • Van Nuys, CA.
Victor Matthews `87, Ellen Weissbrod • New York, NY.
A View From the Street: The Art of Lily Spencer, Barr Weissman • Takoma Park, MD.
William Rabinovitch - Paintings, Bill Page • New York, NY.
Wind and Winter Wheat, Bill Neff • Dan Hart • Bozeman, MT.

The Art Work

BEST OF CATEGORY

Ravel, Larry Weinstein • Rhombus Media Inc. • Toronto, Canada.

SPECIAL JURY AWARD

Comic Book Confidential, Ron Mann • Sphinx Productions • Toronto, Canada.

HONORABLE MENTION

The Fayum Portraits, Bob Rosen • Andrea Simon • Richard Brilliant • Greenwich Film Assoc. • New York, NY.
The Screen Painters, Elaine Eff • Richard Chisolm • Baltimore Traditions • Baltimore, MD.

OTHER PARTICIPANTS

Art in Outerspace, Kt Boyce • Pasadena, CA.
Art in the Public Eye: The Making of Dark Star Park, Nancy Holt • New York, NY.
Celebration!, Karen Kramer • New York, NY.
Driving Me Crazy, Nick Broomfield • Virgin, VCL Communications • London, England.
Fire `Scapes, Oren Rudavsky • Richard Smigielski • New York, NY.
Frank Israel Walker Art Center, Kamal Kozah • Beverly Hills, CA.
Glass from the Attic, Cutaway Productions Limited • Vladmir Kabelik • Toronto, Canada.
Horowitz Plays Mozart, Peter Gelb • Maysles Films Inc. •, New York.
Indian Theatre, D.V. Rae • Films Division, Govt. of India • Bombay, India.
Making Opera, Anthony Azzopardi • Cineroutes Productions • Toronto, Canada.
The Man Who Mistook His Wife for a Hat, Christopher Rawlence • ICA Television • London, England.
Moviemaking in Virginia, Robert Griffith • Richmond, VA.
New Chinese Cinema, Tony Rayns • Large Door Ltd. • London, England.
One Hand Don't Clap, Kavery Dutta • Riverfilms • New York, NY.
Ouaga, Efiri Tete Films • Middlesex, England.
South of the Border, David Bradbury • The Cinema Guild • New York, NY.
Strangers in a Strange Land: The Adventures of a Film Crew in the Heart of China, Bob McKeown • McKeown-McGee Films • Toronto, Canada.
Theatre Magic, Nick Kinsey • Cinegraphé Inc. • Toronto, Canada.
The Third Dimension, Heinz-Peter Schwerfel • HPS-Films • Berlin, West Germany.
World Drums, Rhombus Media Inc. • Toronto, Canada.

Animation and Computer-Generated Imagery

BEST OF CATEGORY

Broken Heart, Joan I. Staveley • Columbus, OH.

SPECIAL JURY AWARD

Picnic, Paul Vester • Speedy Films Ltd. • London, England.

HONORABLE MENTION

Burning Love, Roger L. Gould • Howard E. Baker • Pacific Data Images • Sunnyvale, CA.
Oh Dad Pt. II, Jonathan Amitay • Toronto, Canada.

OTHER PARTICIPANTS

Agnes Escapes from the Nursing Home, Eileen O'Meara • USC Cinema • Los Angeles, CA.
Crest 'Sparkle Singers', Pacific Data Images • Sunnyvale, CA.
Dog Brain, J. Falconer • International Rocketship Ltd. • Vancouver, Canada.
Fidex, Dug Ward • Los Angeles, CA.
Metalmorphosis, Wilson Burrows • Columbus, OH.
Nukie's Sermon from the Bottle, Jonathan Amitay • Toronto, Canada.
Orientation Express, Frances Leeming • Toronto, Canada
Out, Tom Young • San Francisco, CA.
Polly Gone, Shelley Lake • Los Angeles, CA.
Quala, Smara • Paradise, CA.
The Quitter, Paul Fierlinger, A.R.&T. Inc. • Pyramid Film and Video • Santa Monica, CA.
Raw Concert Tour, Eddie Murphy, Gabor Csupo • Klasky-Csupo,Inc. • Los Angeles, CA.
Rehearsals for Extinct Anatomies, Brothers Quay • Koninck Studios Ltd. • London, England.
Soul of a Dog, Susan Brockman • New York, NY.
They Came to Kibitz, Smara • Paradise, CA.
Thunder and Lightning, Jonathan Nordlicht • San Francisco, CA.
Tin Toy, John Lasseter • Pixar • San Rafael, CA.
Waltzing Matilda, AIMS Media • Van Nuys, CA.
Why, Suzanne Dimant • Dumont, NJ.

History

BEST OF CATEGORY

Family Gathering, Lise Yasui • Ann Tegnell • Philadelphia, PA.

SPECIAL JURY AWARD

Voices from the Attic, Debbie Goodstein • Siren Pictures • New York, NY.

HONORABLE MENTION

Home: The Langston Terrace Dwellings, Barr Weissman • Takoma Park, MD.
Norma Jean, John Behnke • Rock Island, IL.
Renaissance: The Prince, Bill Jersey • Quest Productions • The Media Foundation • Berkeley, CA.

BEST OF CATEGORY

Back to Ararat, PeA Holmquist • Hågerston, Sweden.
Behind the Image, Jan Nowina Zarzycki • Ryszard Hunka • Winnipeg Film Group • Winnipeg, Canada.
Between the Devil and the Tigers (Entre el Diablo y los Tigres), Vicente Franco • San Francisco, CA.
Cambodia Kampuchea, James G. Gerrand • Australian Film Commission • Sydney, Australia.
A Cause for Celebration, Martha Pilcher • Cedric Foley • Fred Rowles • Nashville, TN.

Echoes of a Nightmare, Abraham Holtz • Mitchell Holzman • Philadelphia, PA.
Green Tea and Cherry Ripe, Solrun Hoaas • Karen Foley • Goshu Films • Sydney, Australia.
Haiti, Same Thing (Hayti Mem Bagey), Ronald Wayne Boone • Nubian Renaissance • Arlington, VA.
Jimmy Doolittle - An American Hero, David Hoffman • Kirk Wolfinger • Varied Directions, Inc. • Camden, ME.
Lodz Ghetto, Alan Adelson • Kathryn Taverna • Stephen Samuels • New York, NY.
1917: Revolution in Russia, Sidney Platt • National Geographic Society • Washington, DC.
Poison Fruit (Hotu Painu), Peter Turei • Douglas Owens • Paradise Films • Auckland, New Zealand.
Railroad Women, Sharon Genasci • Rainbow Film and Video Production • Eugene, OR.
Reflections at 75, Edward A. Mason, MD • Boston, MA.
Soldier's Heart, Roberta Seligman • New York, NY.
200th Anniversary, Fred Rowles • Martha Pilcher • Cedric Foley • Nashville, TN.

Current Events

BEST OF CATEGORY

Holy Father and Gloria (Santo Padre y Gloria), Estela Bravo • Latin American Productions, Inc. • New York, NY.

SPECIAL JURY AWARD

Beirut: The Last Home Movie, Jennifer Fox • Zohe Film Productions, Inc. • New York, NY.

HONORABLE MENTION

Contradictions, David Knaus • Film Australia • Lindfield, Australia.
Crack Clouds over Hell's Kitchen, Joan Jublea • Educational Video Center • New York, NY.
Philippines, My Philippines, Chris Nash • Maree Delofski • Australian Film Commission • Sydney, Australia.

OTHER PARTICIPANTS

AIDS-Wise, No Lies, David Current • Anne Rutledge • New York, NY.
Are You Talking To Me?, Thomas van Dyke • Young Star Productions • Plymouth, MI.
Cross Currents on the Miskito Coast, Mark Dworkin • Melissa Young • John Mifsud • Seattle, WA.
Environment Under Fire, Mark Dworkin • Joshua Karliner • Melissa Young • Seattle, WA.
In Skilled and Caring Hands (En la Ausencia de Paz), Molly Matthews • Silver Spring, MD.
In the Absence of Peace, Michael Martin • Robert Shepard • Princeton, NJ.
Just One Step; The Great Peace March, Cathy Zheutlin • Peace Films,Inc. • Santa Monica, CA.
Land for Rose (Terra Para Rose), Tete Moraes • Vemver Communicacoes • Rio de Janeiro, Brazil.
Peace Links: Drops of Water, Grains, of Sand, Maryann De Leo • Jon Alpert • New York, NY.
Preparing for the 21st Century: The Challenge of Critical Thinking, Ian Thiermann • Berkeley, CA.
Promises To Keep, Ginny Durrin • Washington, DC.
A Quiet Revolution: Christian Base Communities of Latin America, Audrey L. Glynn • The Cinema Guild • New York, NY.
The Road: Voices from Prison, Kerry O'Rourke • Concrete Films • Sydney, Australia.
Testing the Waters, Lynn Corcoran • Bullfrog Films, Inc. • Reading, PA.
Together Against Abuse (Juntos Contra El Abuso), A.P. Gonzalez • In-Camera Films • Full Frame Productions • San Francisco, CA.
Toward a Governed World, Byron Belitsos • San Francisco, CA.
Twenty Questions, Gorman Bechard • Waterbury, CT.
US AIDS - Small Town Dilemma, Slawomir Grunberg • Spencer, NY.
Voices In Dissent, Joan Harvey • New York, NY.
Waging Peace, Laura Sode-Matteson • Oceans Fire Productions • Sepulveda, CA.
Water for Tonoumasse (De L'Eau Pout Tonoumasse), Garry Beitel • Centre Troisieme Ave. • Montreal, Canada.
We Ask for Peace/Grey Afternoon (Pedimos Paz/Tarde Gris), James Solkin • De Montreal Au Monde • Montreal, Canada.
Wheat Today, What Tomorrow?, M.B. Oldfield and Sons • Bullfrog Films Inc. • Reading, PA.
Why, God - Why Me?, Jeanne Hoffman • Sam Schoeman • Varied Directions, Inc. • Camden, ME.
Witnesses, Martyn Burke • Stonoway Productions • Toronto, Canada.
Working Together...An Integrated Workforce, Graham Beck Productions • Willowdale, Canada.
The World is Yours, Mario Cortesi • Biel, Switzerland.
Yosemite: The Fate of Heaven, Jon Else • Yosemite Film Project • Burbank, CA.

Sociology

BEST OF CATEGORY

In the Wee Wee Hours..., Izak Ben-Meir • Santa Monica, CA.

SPECIAL JURY AWARD

Rapsody In Orange, Nina Hasin • Boston, MA.

HONORABLE MENTION

The Displaced View, Midi Onondera • Toronto, Canada
Inside Life Outside, Scott Sinkler • Sachiko Hamada • New York, NY.

OTHER PARTICIPANTS

All That Is Solid, John Hughes • Australian Film Commission • Sydney, Australia.
Argentina, Luis Valdovino • Champaign, IL.
Bingo, Bridesmaids and Braces, Gillian Armstrong • Tristram Miall • Film Australia • Lindfield, Australia.
Blowpipes and Bulldozers, Jeni Kendell • Paul Tait • Gaia Films • Nimbin, Australia.
Blue Collar and Buddha, Taggart Siegel • Evanston, IL.
Carnevale Irpino: New York, Gerald Pallor • Anna Chaivetakis • Locus Communications • New York, NY.
China: Sichuan Province, Shirley Sun • National Geographic Society • Washington, DC.
Diary of an Anthropologist in China (Journal d'un Ethnologue en Chine), Patrice Fava • CNRS Audiovisuel • Cedex, France.
The Drums of Winter, Sarah Elder, Leonard Kamerling • Alaska Native Heritage Film Project • Fairbanks, AL.
Family Values, David Stuart • Hands On Productions • San Francisco, CA.
Fine Food, Fine Pastries, Open 6 to 9, David Petersen • Washington, DC.
Joe Leahy's Neighbors, Bob Connolly • Robin Anderson • Arundel Productions • Sydney, CA.Australia.
Katz's: The First Hundred Years, Gene Perone • Howard Grossman • New York, NY.
The Kissing Booth, Merrill Aldighieri • Joe Tripician • Co-Directions, Inc., The Cinema Guild • New York, NY.
Land of Dreams (Sagolandet), Jan Troell • Swedish Film Institute • Stockholm, Sweden.
Leslie, Chiz Schultz • Leslie Cooper • James Bethea • New York, NY.
A Life Without..., Mark Soosaar • Esti Kinolit • Tallinn, Estonia.
Lovestruck, Cynthia Cohn • Venice, CA.
Minga - A Primitive Culture, Gordon Taylor • AFTRS • North Ryde, Australia.
Morocco, Body and Soul (Maroc Corps et Ames), Izza Genini • First Run Features • New York, NY.
My First Time, Jessie Nelson • Santa Monica, CA.
No Sense of Crime, Julie Jacobs • Chicago, IL.
Out in Suburbia, Pam Walton • Mountain View, CA.
Peace Corps - Let It Begin Here, Brad Michelson • Michelson-Ruskin Productions, Inc. • San Francisco, CA.
A Place Called Evergreen, Susan Haven Scheer • Redlands, CA.
The Queen Goes West, Curtis Levy • Christine Olsen • Australian Film Commission • Sydney, Australia.
Through the Eyes of a Child, Herb Golden • Nick Hague Productions • The Independent Order of Foresters • Solana Beach, CA.
Voice of Our Own, Premika Ratnam • Ali Kazimi • Toronto, Canada.
Walking After Midnight, Jonathon Kay • Vancouver, Canada.
The World Is Watching, Peter Raymont • Toronto, Canada.
Yours To Keep, Laurie Taylor and Merce Williams • Stony Point, NY.

Broadcast Television

Television Feature

BEST OF CATEGORY

American Playhouse: The Trial of Bernhard Goetz, James A. Freydberg, Harry Moses • American Playhouse • New York, NY.

HONORABLE MENTION

A Handful of Dust, Jeffrey Taylor, Kent Walwin • London Weekend Television • London, England.

OTHER PARTICIPANTS

American Playhouse: The Silence at Bethany, Joyce Keener • American Playhouse • New York, NY.
The Ann Jillian Story, Andrea Baynes • ITC Entertainment Group • Studio City, CA.
The Child Saver, NBC • New York, NY.
Custody, Ian Munro • Film Australia • Lindfield, Australia.
David, Donald March • ITC Entertainment Group • Studio City, CA.
An Empire of Reason, The New York Bar Foundation • Albany, NY.
GE Theater Presentation: To Heal a Nation, NBC • New York, NY.
God Bless the Child - ABC Theater, Indieprod Production • Phoenix Entertainment Group • ABC • New York, NY.
Little Girl Lost, A General Foods Golden Showcase Presentation, Marian Rees Associates • General Foods Golden Showcase • Studio City, CA.
Match (Mecz), Robert Tutak • San Francisco, CA.

No Blame, Danièle J. Suissa • 3 Themes Inc. • Montreal, Canada

.

The Squamish Five, Canadian Broadcasting Corporation • Toronto, Canada.

Winnie, NBC • New York, NY.

The Zero Option, Central Independent Television • Nottingham, England .

Entertainment—Comedy

BEST OF CATEGORY

The Golden Girls, 'Golden Moments', Paul Junger Witt, Tony Thomas • Susan Harris • NBC • New York, NY.

HONORABLE MENTION

A Bit of A Do: 'The White Wedding', David Reynolds • Yorkshire Television • Leeds, England.

OTHER PARTICIPANTS

After Henry - Episode 1, Thames Television • London, England.

An Audience with Victoria Wood, David G. Hiller • London Weekend Television • London, England.

Breaking Wind, Huw Chiswell • Clive Harpwood • HTV Wales • Cardiff, Wales.

Crabs #500 - Paul Duke Election Special, Adele Rush • Dick George • Maryland Public Television • Owings Mills, MD.

Dead Pan Alley, Linda Schaller • KQED • San Francisco, CA.

Family Ties, 'Read It and Weep', NBC • New York, NY.

Gilbert's Fridge, Tyne Tees Television • Newcastle Upon Tyne, England.

The Management: 'The Whelks', Charlie Hanson • London Weekend Television • London, England.

Red Dwarf II, Episode 1 - 'Kryten', Paul Jackson • British Broadcasting Corporation • Manchester, England .

Entertainment—Drama

BEST OF CATEGORY

American Playhouse: A Raisin in the Sun, Chiz Schultz • American Playhouse • New York, NY.

SPECIAL JURY AWARD

The One Game, Ted Childs • Central Independent Television • Nottingham, England .

HONORABLE MENTION

Act of Betrayal, Television South • Kent, England.

Jim Henson's The Storyteller: The True Bride, Jim Henson, Duncan Kenworthy • Jim Henson Productions • New York, NY.

OTHER PARTICIPANTS

Almost Grown: 'Ghost Town', D. Chase • S. Cragg • W. Sackheim • A. Schneider • F. South, M. Horowitz • Universal City, CA.

American Playhouse: A Walk in the Woods, Lindsay Law • American Playhouse • New York, NY.

A Dangerous Life, Home Box Office • New York, NY.

Eden's Lost, Ted Childs, Sandra Levy • Central Independent Television • Nottingham, England.

Eugene O'Neill: Journey into Genius, Calvin Skaggs • Lumiere Productions, Inc. • New York, NY.

Favorite Son, NBC • New York, NY.

Glory Enough For All, Gemstone Productions Ltd. • Toronto, Canada.

Gore Vidal's Lincoln, NBC • New York, NY.

Hemingway, Daniel Wilkinson Productions • Alcor Film GmbH • New York, NY.

Jim Henson's The Storyteller: The Luck Child, Jim Henson, Duncan Kenworthy • Jim Henson Productions • New York, 10021.

The King Chronicle, Canadian Broadcasting Corporation • National Film Board • Toronto, Canada.

L.A. Law, 'Full Marital Jacket', NBC • New York, NY.

A Man For All Seasons, Turner Network Television • Atlanta, GA.

Minder (Series VI), Ellston Films Ltd. • Thames Television • London, England .

The Murder of Mary Phagan, NBC • New York, NY.

Piece of Cake (Episode 4), Linda Agran • London Weekend Television • London, .England .

Taking Care of Terrific, WETA-TV • Paragon Motion Pictures, Inc. • Arlington, VA.

Tidy Endings, Sandollar Productions • Home Box Office • New York, NY.

War and Remembrance - ABC Novel for Television, Dan Curtis • ABC • New York, NY.

Wonderworks: A Waltz Through the Hills, WQED • Pittsburgh, PA.

A Year in the Life: 'Love, Mother', Josh Brand • John Falsey • Stephen Cragg • Universal City, CA.

Entertainment—Fine Arts and Musical Variety

BEST OF CATEGORY

Corey Hart Special, Sandra Faire • Corey Hart • Canadian Broadcasting Corporation • Toronto, Canada.

HONORABLE MENTION

Xerses, Thames Television • London, England.

OTHER PARTICIPANTS

The Amazing Paradise, Pui-Hing Chu • Radio Television Hong Kong • Kowloon, Hong Kong.

David Bowie: Glass Spider, B. Dunbar • A. Eaton • W. Dorte • B. Zysblat • Tall Pony Prods. • Los Angeles, CA.

David Foster, The Symphony Sessions, Davlin Productions • Canadian Broadcasting Corporation • Toronto, Canada.
The Dubliners' Dublin, Strongbow Film and TV Productions • Dublin, Ireland.
Guitar, Barbara Willis Sweete • Rhombus Media Inc. • Toronto, Canada.
Kata Kabonova, John Miller • Television South • Kent, England.
Let's Face the Music of Gershwin, Vernon Lawrence • Yorkshire Television • Leeds, England.
Luba, Between the Earth and Sky, Cambium Film and Video Productions Ltd. • Canadian Broadcasting Corporation • Toronto, Canada.
Moving Images, TVOntario • Toronto, Canada .
Pacific Northwest Ballet: Two Premieres, Mary Anne Wallner • Randy Brinson • KCTS-9 • Seattle, WA.
The Prince's Trust Rock Gala 1988, Tyne Tees Television • Newcastle Upon Tyne, England.
Sing Out, America!, Bruce Franchini • KQED • San Francisco, CA.

Documentary—Arts and Humanities

BEST OF CATEGORY

The Making of a Legend: Gone with the Wind, L. Jeffrey Selznick • Turner Network Television • Atlanta, GA.

SPECIAL JURY AWARD

Music in the M idnight Sun, Barbara Willis Sweete • Rhombus Media Inc. • Toronto, Canada .

HONORABLE MENTION

The Man Who Went Mad on Paper, Television South West Ltd. • Devon, England.
Signals-A-Z of Typography, Andrew Holmes • Roger Graef • NBD Pictures Ltd. • London, England.
Swing Under the Swastika, John Jeremy • Roy Ackerman • Yorkshire Television • Leeds, England.

OTHER PARTICIPANTS

All That's Left of Innocence, Television South West Ltd. • Devon, England.
Ariadne auf Naxos in Rehearsal, Susan Froemke • Edward Lachman • Pat Jaffe • Maysles Films Inc. • New York, NY.
The Art of Walt Disney, Alan Benson • London Weekend Television • London, England.
Artists of America, Tom Baer • Mary Brenneman • GE Video Production Center • Denver, CO.
East Enders Against the Grain, Adam Kossoff • Central City Prods. Ltd. • London, England.
Frida Kahlo: Portrait of an Artist, Louise Lo • KQED • San Francisco, CA.
In the Beginning..., Rhisiart Arwel • HTV Wales Ltd. • Cardiff, Wales.
Ingmar Bergman - The Magic Lantern, Thames Television • London, England.
J.B. Jackson and the Love of Everyday Places, Robert Calo • KQED • San Francisco, CA.
Jazz, Blues and Black Women Who Sing, Anasa P. Briggs-Graves • KPBS-TV • San Diego, CA.
John Gielgud - An Actor's Life, Television South • Kent, England.
Ken Russell's ABC of British Music, Ken Russell • London Weekend Television • London, England.
Kurt Kren and His Films, ORF Austrian Television • Vienna, Austria.
The Living Smithsonian, Adrian Malone • David Grubin • WETA • Arlington, VA.
The Music Never Stopped, Michael Vosse • Marc Sanchez-Corea, KGO-TV • San Francisco, CA.
The NewMusic, Denise Donlon • Toronto, Canada.
Portrait of America: New York City, Ira Miskin • Merle Worth • John Savage • TBS Productions • Atlanta, GA.
Rattle on the Record, Jim Berrow • Central Independent Television • Nottingham, England.
Richard Burton - In from the Cold, Thames Television • London,.England.
Self Portrait, Derek Clark • HTV West Ltd. • London, England.
Spread a Little Happiness, Bryan Izzard • HTV West Ltd. • London, England.
Thomas Allen - In Touch with Life, Tyne Tees Television • Newcastle Upon Tyne, England.
Time is Music (Tÿd is Muziek), Frank Scheffer • Henk Pauwels • SiNe Film and Video • Amsterdam, Netherlands.

Documentary—Sociology

BEST OF CATEGORY

Killing the Dragon, Mick Csaky • Yorkshire Television • Leeds, England.

SPECIAL JURY AWARD

Scandal of the Lost Tribe, Central Independent Television • Nottingham, England.

HONORABLE MENTION

Disappearing World - The Kayapo of Gorotire, Granada Television • London, England.
Portrait of the Soviet Union, Ira Miskin, • John Savage • John Purdie • TBS Productions • Atlanta, GA.

OTHER PARTICIPANTS

The Achievers, Turner Broadcasting System, Inc. • Atlanta, GA.

Affairs of the Hart, Television South West Ltd. • Devon, England.
American Dream at Groton, Adrian Malone • David Grubin • WETA • Arlington, VA.
Australia's Twilight of the Dreamtime -A National Geographic Special, The National Geographic Society • WQED, Pittsburgh • Pittsburgh, PA.
Bahia: Africa in the Americas, Geovanni Brewer • Broadcast Video Productions • Boston, MA.
Breaking the Habit - A Place to Live, Thames Television • London, England.
Confessions of an Undercover Cop, Chris Jeans • Home Box Office • New York, NY.
Double Take-John, Alun, Glyn, Dafydd and Shanco, Geraint Rees • HTV Wales • Cardiff, Wales.
Drugs: A Plague Upon the Land - ABC News Special, ABC News • New York, NY.
From Marks and Spencers to Marx and Engels, Barbara and Winfried Junge • Amber Films • Newcastle-on-Tyne, England.
Greetings From the North Shore, John Hyjek • Jim Douglas • KARE-TV • Minneapolis, MN.
Half Million Strong: For Love and Life, Diane Markrow • Barbara Jabaily • KBDI-TV • Denver, CO.
Halftime, David W. Keeler • David Sutherland • Starboard Capital Corp. • Los Angeles, CA.
Hong Kong Connection - Running Against Old Times, Joanna Leung • Radio Television Hong Kong • Kowloon, Hong Kong.
Human Factor - The Apprentice Boys, Television South • Kent, England.
I Ask For Wonder - Experiencing God, Yale Roe Films Ltd. • New York, NY.
In the Shadow of the Law, Paul Espinosa • KPBS-TV • San Diego, CA.
Island of Peace, Turner Broadcasting System, Inc. • Cocteau Society • Better World Society • Atlanta, GA.
Japan: The Electronic Tribe (Episode 1), Pat Faust • WTTW • Chicago, IL.
Jennifer Tietz, Susan Wiese • Dave Colby • KARE • Minneapolis, MN.
The Last Dream: Heroes Unsung, John Pilger • Central Independent Television • Nottingham, England
Mall Time, George Hagerty • Los Angeles, CA.
NBC News Report on America: Stressed to Kill, NBC • New York, NY.
Network 7: Series 2, Show 12, Jane Hewland • London Weekend Television • London, England.
People of the Four Winds (Pobly Pedwar Gwynt), Alan Marcus • HTV Wales Ltd. • Cardiff, Wales.
Point Man for God, Jacob Young • WNPB-TV • Morgantown, WV.
Portrait of America: Alaska, Ira Miskin • John Savage • William Sweeny, • Turner Broadcasting • Atlanta, GA.
Portrait of America: New Hampshire, Ira Miskin • John Savage • Rocky Collins • Turner Broadcasting • Atlanta, GA.
Portrait of America: Territories, Ira Miskin • John Savage • Kevin McCarey • Turner Broadcasting • Atlanta, GA.
The Spirit That Moves (Man Alive), David Cherniack • Canadian Broadcasting Corporation • Toronto, Canada.
The Story of a Torturer (Man Alive), Halya Kuchmij • Canadian Broadcasting Corporation • Toronto, Canada.
The Swap, Yorkshire Television • Leeds, England.
Tahiti: Fire Waters, Turner Broadcasting System • The Cousteau Society • Atlanta, GA.
To Defend the Faith (Pacific Report), John Robert Thomson • Canadian Broadcasting Corporation • Toronto, Canada
The Way That I Went the Winding Banks of Erne, Tony McAuley • BBC Northern Ireland • Belfast, Northern Ireland

Documentary—Historical

BEST OF CATEGORY

Shattered Dreams, Ken Swartz, Jim Joy • Larry Lee • Bob Jimenez • KRON-TV • San Francisco, CA.

SPECIAL JURY AWARD

Unfinished Anger, Jim Compton • Norm Ohashi • KING-TV • Seattle, WA.

HONORABLE MENTION

The London Programme: Forty Years On, Trevor Phillips • Harry Dean • London Weekend Television • London, England.
Who Shot President Kennedy?, Robert Richter • Robert Richter Productions • New York, NY

OTHER PARTICIPANTS

Aftermath, Philip Geddes • Television South • Kent, England.
Against All Odds, H. Clifford Chadderton • The War Amputations of Canada • Ottawa, Canada.
Arm In Arm Together, Adam Kossoff • Central City Productions Ltd. • London, England.
An Armenian Journey, Theodore Bogosian • WGBH-Boston • Boston, MA.
The Day the Cold War Came Home, Tony Kahn • The Cinema Guild • New York, NY.
The Great Upset of `48, Kathleen McCleery • WETA • Arlington, VA.

The Infinite Voyage: Search for Ancient Americans, WQED-Pittsburgh • The Na tional Academy of Sciences • Pittsburgh, PA.
Korea: The Unknown War, Thames Television • London, England.
Kristallnacht: The Journey From 1938 to 1988, Robert E. Frye • WETA • Bolthead Communictations Group • WETA • New York, NY.
Martin Luther King - The Legacy, Thames Television • London, England
Munich: The Peace of Paper, Thames Television • London, England
No Man's Land H. Clifford Chadderton • The War Amputations of Canada • Ottawa, Canada
Survival or Salvation - A Bible Story, David Hammond-Williams • HTV Wales • Cardiff, Wales.
36 1/2 Hours to America, Ettengruber and Prasch • Munich, West Germany.
Twelve Summer Days, Television South West Ltd. • Elm Grove Prds • Pullman Video • Devon, England
Voices of War, Tyne Tees Television • Newcastle Upon Tyne, England
Wales This Week-Somalis, HTV Wales • Cardiff, Wales

Documentary—Current Affairs

BEST OF CATEGORY

Remember My Name, Richard Saiz • Peter Langsfelder • KPIX • San Francisco, CA.

HONORABLE MENTION

The Bofors Affair, Peter Moore • Yorkshire Television • Leeds, England.
Hong Kong Connection - What Price Knowledge, Benny Cheung • Radio Television Hong Kong • Kowloon, Hong Kong.
Regular Lives, Thomas C. Goodwin • Gerardine Wurzburg • Washington, DC.

OTHER PARTICIPANTS

Afghantsi, Yorkshire Television • Leeds, England.
Angola - Fire and Ashes at the Front, Jon Alpert • Maryann De Leo • New York, NY.
Asylum, Azza el Sissi • Canadian Broadcasting Corporation • Toronto, Canada.
The Battle for Peace, Stacy Jolna • Cable News Network • Atlanta, GA.
Beyond the Shuttle - ABC News Closeup, ABC • New York, NY.
Campaign: Behind the Scenes, Charlotte Raynor • Mark Anderson • KING-TV • Seattle, WA.
Child Care: Everybody's Baby, Marilyn V. DeAngelis • WLVI-TV 56 • Boston, MA.
The Cook Report: Going Home, The Cook Report Team • Central Independent Television • Nottingham, England.
Crying in the Dark, Graeme Duckham • Tyne Tees Television • Newcastle Upon Tyne, England.
Destined to Live: One Hundred Roads to Recovery, NBC • New York, NY.
Do the Guilty Go Free, Malcolm Clarke • Filmworks, Inc. • Maplewood, NJ.
Drugs: Why This Plague?-ABC News Special, ABC News • New York, NY.
Express: Larry Singleton, Spencer Michels • Ken Ellis • KQED • San Francisco, CA.
Family Reunion, Television Broadcasts Limited • Kowloon, Hong Kong.
Fetal Alcohol Fault, Chris Sharp • Kirkland, WA.
Forgotten Soldiers, Forgotten Families, Suzanne Guyette • KBHK TV44 • San Francisco, CA.
Israel `88 - The Dream at Forty, Yale Roe • WWOR-TV • New York, NY.
Life After Death (The Journal), Brian Stewart • Tony Burman • Canadian Broadcasting Corporation • Toronto, Canada.
The London Programme: The Wall of Silence, T. Phillips, R. Jones, N. M ews • London Weekend Television • London, England.
Mission of Discovery, WETA • BBC • Arlington, VA.
Murder or Mercy - Five American Families, Terry Meurer • Dave Bell Associates • Los Angeles, CA.
NBC News Report on America: Home Street Hoome, NBC • New York, NY.
Newsview - A Trust Betrayed, Simon Wadleigh • Television South West Ltd. • Devon, England
Pacific Rim Challenge, David Louie • John Odell • KGO-TV • San Francisco, CA.
The Poet: The Final Verse, Larry Hatteberg • KAKE-TV • Witchita, KS.
Revelations, Paul Watson • Mark Samels • WNPB-TV • Morgantown, WV.
A Shred of Evidence, Derek Braithwaite • Central Independent Television • Nottingham, England
Skid Road, Christine Labeau, • Betty Cuevas • KCTS-9 • Seattle, WA.
South Korea: Victims of Progress, John Alpert • Maryann De Leo • New York, NY.
Streetlife: The Invisible Family, KUED-TV • Salt Lake City, UT.
Suffer the Children: A Report from Inside South Africa, Penumbra Productions Ltd. • London, England
This Honorable Court, Steve York • WETA-TV • Arlington, VA.
Vietnam `88-When Will the Hard Times End?, John Alpert • Maryann De Leo • New York, NY.

Wanted: Loving Father and Mother, Sarah Marijnissen • Agana Rudolph • D.D. Filmprodukties • Amsterdam, Netherlands.
You Don't Have to Die, Tiger Rose Productions • Home Box Office • New York, NY.

Documentary—Environmental

BEST OF CATEGORY

Banking on Disaster, Adrian Cowell • Ludgate Co., Ltd., Bullfrog Films • London, England.

SPECIAL JURY AWARD

Wild Horses, Wild Times, KUED TV • Salt Lake City, UT.

HONORABLE MENTION

Passage to Freedom, Dan Sexton • Doug McConnel • KPIX-TV • San Francisco, CA.

OTHER PARTICIPANTS

Animal Aliens, KEG Productions Limited • Toronto, Canada.
Burning Questions: The Poisoning of America-ABC News Special, ABC News • New York, NY.
Camera in the Wilderness, KEG Productions Limited • Toronto, Canada.
Conserving America: The Wetlands, National Wildlife Federation • WQED Pittsburgh • Pittsburgh, PA.
The Crusoe of Lonesome Lake, Tony Wade • Dan Noon • Canadian Broadcasting Corporation • Toronto, Canada.
Dreams of Amazonia (The Journal), Allen Abel • Harry Phillips • Canadian Broadcasting Corporation • Toronto, Canada.
The Flowing Oasis, K D Enterprises Productions • WNET Nature • Reno, NV.
Fueling the Future, Diane Markrow • KBDI-TV • Denver, CO.
The Great Gene Robbery, George Courtice • Tyne Tees Television • Newcastle Upon Tyne, England.
Land of the Long White Cloud, Turner Broadcasting System, Inc. • The Cousteau Society • Atlanta, GA.
Lands of the Living Totems, Turner Broadcasting System, Inc. • The Cousteau Society • Atlanta, GA.
The Lost River, Terry DeLacey • HTV Wales Ltd. • Cardiff, Wales.
Nature Watch: Long Night of the Elephant, Robin Brown • Central Independent Television • Nottingham, England
One Step from Oblivion, Television South West Ltd. • Devon, England .
The Power of One, Phyllis Platt • Canadian Broadcasting Corporation • Toronto, Canada
The Stein (The Nature of Things), Nancy Archibald • Canadian Broadcasting Corporation • Toronto,.Canada.
A Taste of the South - Aspinall on Animals, Caroline Baker • Television South • Kent, England
A Taste of the South - At the Hawk Conservancy, Caroline Baker • Television South • Kent, England
Wildscreen - But Is It News?, Adrian Brenard • HTV West Ltd. • London, England
World of Audubon: 'Grizzly and Man: An Uneasy Time, Turner Broadcasting System, Inc. • The National Audubon Society • WETA-TV • Atlanta, GA.
World of Audubon: 'Messages from the Birds, Turner Broadcasting System, Inc. • The National Audubon Society • WETA-TV • Atlanta, GA.
World of Audubon: 'Sea Turtles: Ancient Nomads, Turner Broadcasting System, Inc. • The National Audubon Society • WETA-TV • Atlanta, GA.

Bay Area Filmakers

Short Subject

HONORABLE MENTION

At Home In the Real World, Susan Marcoux • San Francisco, CA.
Banana, Banana, Banana Slugs!, Daniel Zatz • Bullfrog Films • Santa Cruz, CA.
Both At Once, Sylvie Carnot • San Francisco, CA.
Do You Care About the Earth?, Kristine Albrecht • Santa Cruz, CA.

OTHER PARTICIPANTS

Afterimage, Susan Friedman • Half Moon Bay, CA.
Cafe Offering, David A. Tattu • San Francisco, CA.
A Dying Lebanon, Niccolo Caldararo • Dominick DeRasmo • San Francisco, CA.
Fear of God, Richard Sabatté • Berkeley, CA.
Gun Control, Niccolo Caldararo • Dominick DeRasmo • San Francisco, CA.
Hearts and Quarks, Jane Wagner • San Francisco, CA.
Information White Out, Lynn Hershman • Michael Peppe • San Francisco, CA.
Into the Guessed At, Ted White • San Francisco, CA.
Jazz in the Classroom, Mitchell Braff • Tiburon, CA.
Last Call, Stan Webb • San Francisco, CA.
Mirror, Mirror, Eileen Flanagan • Oakland, CA.
Past Tense, Mark J. Andreasen • Belmont, CA.
Relevé, Ellen Osborne • Sausalito, CA.
Subliminal Supermarket, Cliff Roth • San Francisco, CA.
Take Me Out to the Ballgame, Barbara Golden • Helen Prince • Berkeley, CA.
Turn Out the Light, Heather Lea • Sabrina Ibáñez • San Mateo, CA.

Waiting for Sinatra, Adam Larson Broder • Sausalito, CA.

Documentary

BEST OF CATEGORY

Isadora Duncan: Movement From the Soul, Dayna Goldfine • Daniel Geller • San Francisco, CA.

SPECIAL JURY AWARD

Sadobabies: Runaways in San Francisco, May Petersen • Nancy Kalow • Los Gatos, CA.

HONORABLE MENTION

Chicano Park, Marilyn Mulford • Mario Barrera • Berkeley, CA.
Elvia: The Fight for Land and Liberty, Laura Rodriguez • Rick Tejada-Flores • Alturas Films • San Francisco, CA.
The King of Colma, Barry Brann • San Francisco, CA.

OTHER PARTICIPANTS

Before We Knew Nothing, Diane Kitchen • Muir Beach, CA.
Circles-Cycles Kathak Dance, Robert Gottleib • San Francisco, CA.
The Final Season, Mike Tollin • Fredric Golding • New York, NY.
Handmade, Kurt Buser • Ken Schneider • San Francisco, CA.
I Can Do That Theater, Cary Matsumara,AARRS,ICDT - • Out Peese Productions • San Francisco, CA.
Jean Shelton: Teaching the Art and Craft of Acting, Marilyn C. McCoppen • San Francisco, CA.
Kung Fu Diplomacy, Vincent Lynch • San Francisco, CA.
The Mission Stop, Mark Street • San Francisco, CA.
Old Ties, Manjit Singh • Novato, CA.
Peace Begins Here, Liz Walker • Bliss Bruen • San Francisco, CA.
Proof of Delivery, Molly Barker • Lynda Nakashima • Santa Cruz, CA.
Rudy: A Portrait of a Mandolin Player, Richard Schatzman • Eric Eiserloh • San Francisco, CA.
Sacred Games: Ritual Warfare In a Maya Village, Thor Anderson • San Francisco, CA.
Slaying the Dragon, Deborah A. Gee • Piedmont, CA.
Steaming Up Tamalpais, Cris Chater • Mill Vallley, CA.
Stopping the Coming Ice Age, Larry Ephron • Kensington, CA.
We Bring a Quilt, David Thompson • Cumulus Productions • San Francisco, CA.

New Visions

Film

HONORARIUM RECIPIENT

The Last Days of Contrition, Richard Kerr • Regina, Canada.

SPECIAL JURY AWARD

Decodings, Michael Wallin • San Francisco, CA.

HONORABLE MENTION

Membranes, Marty Dickes • Oakland, CA.
Testament, John Akomfrah • Black Audio Film Collective • London, England.

OTHER PARTICIPANTS

All of the Lost, An-Qi Min • Chicago, IL.
Bar Yohai, Robert Ascher • Ithaca, NY.
The Bird in the Gravel, Jane Siberry • Toronto, Canada.
A Bitter Message of Hopeless Grief, Jonathan Reiss • Los Angeles, CA.
Black Earth, Vivian Darroch-Lozowski • Jesse Nishihata • Toronto, Canada.
Book of Days, Meredith Monk • The House Foundation for the Arts, Inc. • New York, NY.
Cause and Effect, Susan Delson • Apparatus Productions • New York, NY.
A Christmas Story, Bob Stampfl • Toronto, Canada.
Coupled Entries, Michael Guccione • Pasadena, CA.
Dirty Pictures (Sales Images), Les Productions L'Ombre Magique • Rémy Beausoleil • Michel De Gagné • Michel Gélinas • Montreal, Canada.
Duplicating the Copy from Memory, Michael Gitlin • Brooklyn, NY.
Enemies, Monty Diamond • New York, NY.
First Movement, Bob Stampfl • Toronto, Canada.
From Home, Mike Hoolbroom • Toronto, Canada.
Girl Pain Repeats If Vain, W.A.F.F.L.E. • Mill Valley, CA.
Halcyon, Danny Goldberg • Los Angeles, CA.
Honor and Obey, Warren Sonbert • San Francisco, CA.
Horses in Winter, Rick Raxlen • Patrick Valleley • Toronto, Canada.
I Am Time, Sheridan Jobbins • Australian Film Commission • Sydney, Australia.
Joshua Bell 'Hungarian Dance', Greg Gold • Propaganda Films • Hollywood, CA.
Just a Guest, Nico Panigutti • Los Angeles, CA.
Kitchen, Chana Pollack • San Fracisco, CA.
A Larger Night, Christina de Lancie • New York, NY.
Man In Six Movements, Gerald Fox • London, England.
Mock Gravity, Franco Marinai • New York, NY.
My Only One, Kate Danaher • San Francisco, CA.
Nivis, Simon Goulet • Montreal,.Canada.
On Sand Lauri Nagel • Benno Schoberth • New York, NY.
Optical Surgery, Francois Miron • Chicago, IL.
Paris x 2, Jay Rosenblatt • San Francisco, CA.

A Public Appearance and a Statement, Keith Sanborn • New York, NY.
Salt, Saliva, Sperm and Sweat, Phil Brophy • Australian Film Commission • Sydney, Australia
Seed Amnon Buchbinder • Toronto, Canada
Sharon and the Birds on the Way to the Wedding, Lynn Kirby • San Francisco, CA.
Site Film 110A, Bill Simonett • New York, NY.
Spartacus Rex: A Here's How Film, Loch Phillipps • Caroline Phillipps • Boston, MA.
Stone's Throw, Herve Wattellier • San Francisco, CA.
The Tiger and the Bride, Melanie Stewart • Philadelphia, PA.
Totem, Rick Nahmias • Tarzana, CA.
Traffic Jam, James F. Fealy • New York, NY.
The Trap, Amy Kravitz • Providence, RI.
Trust Me, Tom Finerty • Chicago, IL.
Union, Jefferey D. Armstrong • Cincinnati, OH.
Wall, Takashi Itoh • Tokyo, Japan

Video

HONORARIUM RECIPIENT

Consider Anything, Only Don't Cry, Helen DeMichiel • Minneapolis, MN.

SPECIAL JURY AWARD

Sombra A Sombra (Shadow to Shadow), Daniel McDonough Reeves • Shakti Productions • New York, NY.

HONORABLE MENTION

Job, Doniphan Blair • San Francisco, CA.
The Story of Feniks and Abdullah, Luc Bourdon • Montreal,Canada

OTHER PARTICIPANTS

Acceleration/ Deceleration, Atsushi Ogata • Cambridge, MA.
The Assignation, George Snow • London, England.
Auld Lang Syne, Doug Melnyk • Montreal, Canada.
Bari-Ellen, Can You Hear Me?, William Tyler Smith • Great Neck, NY.
Big Green, Janet Anderson • Robert M. Bean • Bellvue, WA.
Black Slips and Neon Dancing, Niccolo Caldararo • Dominick DeRasmo • San Francisco, CA.
Boundaries of the Beard, Marcello Dantas • New York, NY.
But How Are They Going to Make Me Pay?, Edward Jones • San Francisco, CA.
Canyon Dreams, Miramar Images, Inc. • Seattle, WA.
Chow San Francisco, Jaime M.Levy • New York, NY.
Circular Vision, Kristine Diekman • Brooklyn, NY.
Donkey Skin, Emjay Wilson • San Francisco, CA.
Eclipse, Evelyn Hirata • Columbus, OH.
Ena's Adventures, Lee Eiferman • Brooklyn, NY.
Envy, Jealousy and Revenge, Lawrence Jarvik • Nancy Strickland • Santa Monica, CA.
Fairchild, David Orr • Michael DeMirtian • Philadelphia, PA.
First Person Plural, Lynn Hershman • San Francisco, CA.
Free Society, Paul Garrin • New York, NY.
J. Robert, Douglass Dresher • Chicago, IL.
Jungle Red, Chris Robbins • San Francisco, CA.
Kalos-Statics NYC, Bill Page • Brooklyn, NY.
Labyrinth, Pierre Archambault • Chicago, IL.
Liar, E. Daniel Klepper • Chicago, IL.
MacBeth/The Witches Scenes, Miroslav Rogala • Chicago, IL.
The Man of the Crowd, George Snow • London, England.
Medusa's Beauty Secrets, Cheri Gaulke • Kathleen Forrest, Sue Maberry • Los Angeles, CA.
Nature Is Leaving Us-A Video Opera, Miroslav Rogala • Chicago, IL.
Other Worlds, Paula Rendino • Josh Zaentz • Alia Arasoughly • Watertown, MA.
Paroles D'Oiseaux à Toro Muerto, Chantal Dupont • Montreal, Canada
The Planet Elpoep, Kevin C. Brechner • T ime River Productions • Pasadena, CA.
Playground, John Hyjek • KARE-TV • Minneapolis, MN.
Seattle Suite, A.B. Prod • Bellvue, WA.
Second SsIiGtHet, Michael J. Collins • Milwaukee, WI.
Split Britches, Matthew Geller • Lois Weaver • Deborah Margolin • Peggy Shaw • New York, NY.
This Is a History of New York, Jem Cohen • Brooklyn, NY.
3 Cars, Stashu Kybartas • Chicago, IL.
To Whom It May Concern, Alex Poruchnyk • Winnipeg Film Group • Winnipeg, Canada.
Touch the Turtle, Fae Yamaguch i • Honolulu, HI.
Touchstone, Lauren Coleman • Bozeman, MT.
Tupi or Not Tupi on Brazil's Trail, Regina Vater • Austin, TX.
12 Stations of the Latrine, Laura Farabough • Sausalito, CA.
Vertige, Le Nestor • La Magna • Hollywood, CA.
Virtual Fictions, Matthew Konicek • Chicago, IL.

*The San Francisco International Film Festival's **Golden Gate Awards** is supported in part by contributions from Colossal Pictures, the California Arts Council, George Gund, and the San Francisco Chronicle.*

CERTIFICATE OF MERIT

Chicago International Film Festival

1989

SHORT SUBJECT - EXPERIMENTAL

"DECODINGS"

MICHAEL WALLIN - PRODUCER/DIRECTOR

The Jury of the Chicago International Film Festival

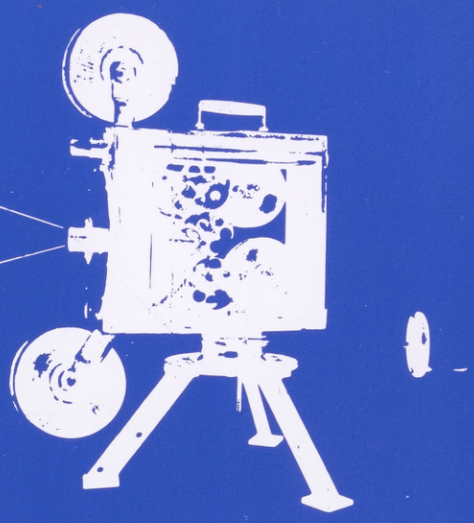
certifies that this exceptional production

is of superior quality

Michael J. Kutza, Jr.
Founder and Director

35. Westdeutsche Kurzfilmtage Oberhausen

WEG ZUM NACHBARN



Der Film Decodings

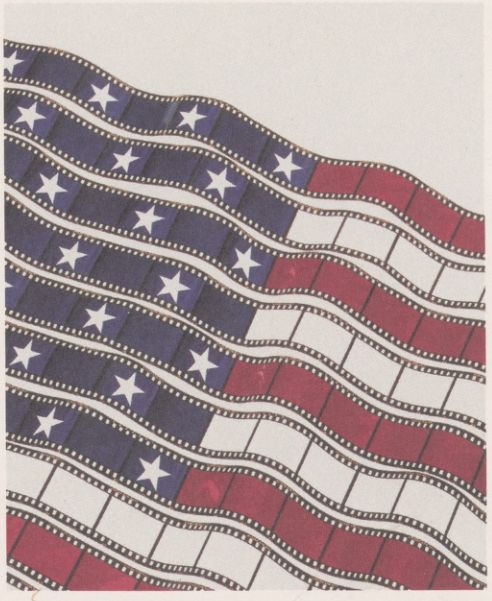
Regie: Michael Wallin

Produktion: Michael Wallin, San Francisco, USA

hat am Wettbewerb
der 35. Westdeutschen Kurzfilmtage,
Oberhausen, 22. bis 29. April 1989,
teilgenommen.

Karola Gramann.

Karola Gramann
Leiterin der Kurzfilmtage



Decodings
Finalist

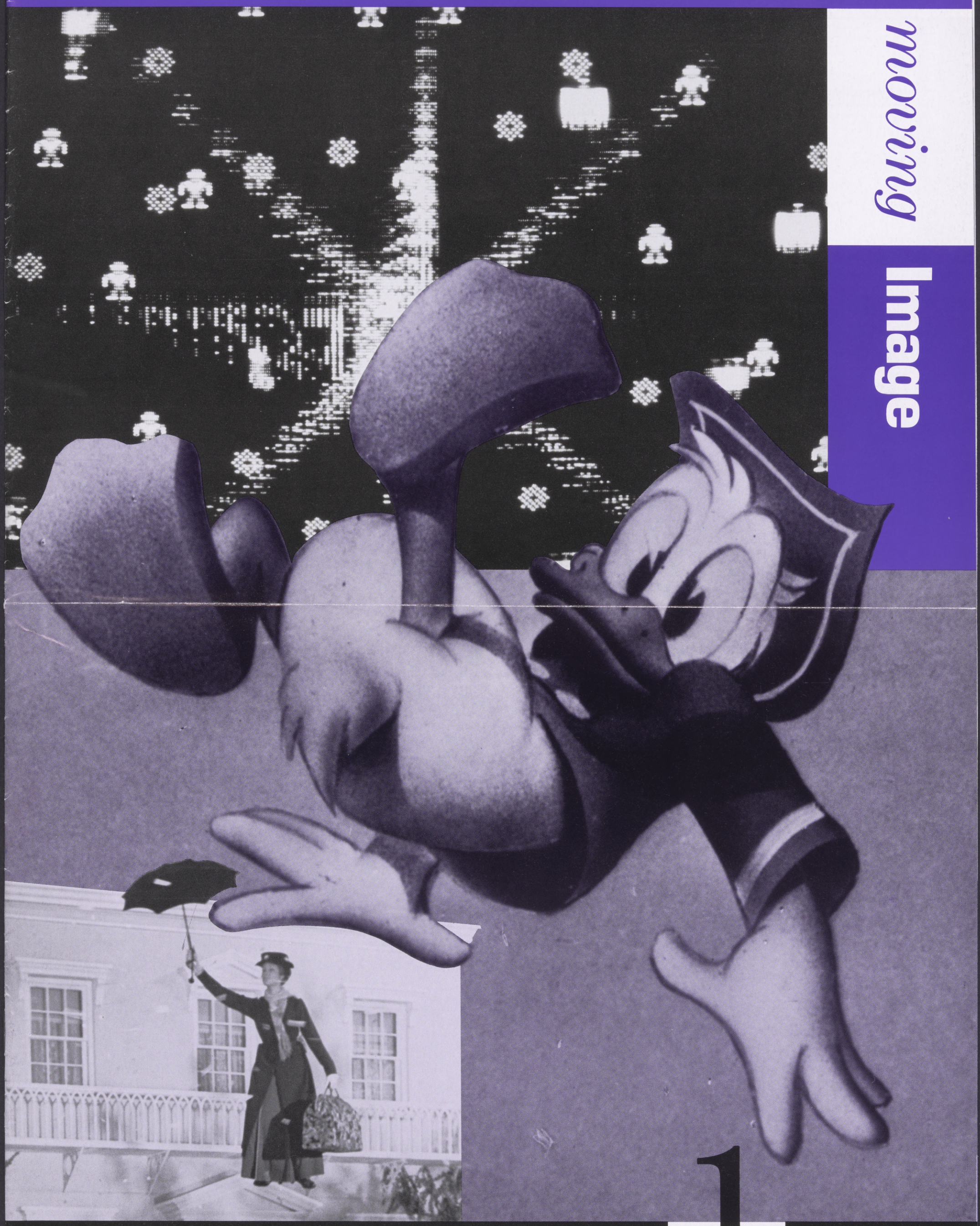
11TH ANNUAL NATIONAL SHORT FILM

AND VIDEO COMPETITION

USA FILM FESTIVAL/DALLAS

APRIL 13-19, 1989

American Museum of the Moving Image



September 1 - November 24, 1989

1 Dollar

Daily Schedule

Numbers in parentheses ( ) refer to program descriptions inside.

Scar of Shame

September 1– November 24, 1989

September

Friday
1
2:30 pm **Star Dust**

Saturday
2
1:00 pm **Hollywood Boulevard (1936)**
3:00 pm **Hollywood Boulevard (1976)**
5:00 pm **The Day of the Locust**

Sunday
3
1:00 pm **The Star**
3:00 pm **Hollywood Boulevard (1976)**
5:00 pm **The Day of the Locust**

Wednesday
6
2:30 pm **The Star**

Thursday
7
2:30 pm **Hollywood Boulevard (1936)**

8
2:30 pm **The Day of the Locust**

9
11:30 am **The Classic Adult Western** *(17)*
2:00 pm **Parabola Festival: Program One** *(10)*
2:35 pm **The Early Western** *(18)*
4:30 pm **Parabola Festival: Program Two** *(11)*

10
11:30 am **The Town** *(19)*
2:00 pm **Parabola Festival: Program Three** *(12)*
3:00 pm **Lecture by J. Fred MacDonald** *(16)*
4:30 pm **Parabola Festival: Program Four** *(13)*

13
1:30 pm **The Ranch** *(21)*

14
1:30 pm **The Warner Bros. Western** *(22)*

15
1:30 pm **Minorities and the Western** *(23)*

16
11:30 am **The Authentic vs. The Mythic West** *(24)*
1:00 pm **The Adventures of Prince Achmed** *(53)*
2:35 pm **The Syndicated Western** *(25)*
3:00 pm **Pinocchio** *(54)*
5:00 pm **The Secret of NIMH** *(55)*

17
11:30 am **Zane Grey Theater and The Fantasy Western** *(26)*
1:00 pm **Mr. Bug Goes to Town** *(56)*
2:30 pm **Gallery Talk** *(47)*
2:35 pm **The Short-Lived Western** *(27)*
3:00 pm **The Three Caballeros** *(57)*
5:00 pm **Fantastic Planet** *(58)*

20
1:30 pm **The Classic Adult Western** *(17)*
2:30 pm **Pinocchio** *(54)*

21
1:30 pm **The Early Western** *(18)*
2:30 pm **Mr. Bug Goes to Town** *(56)*

22
1:30 pm **The Town** *(19)*
2:30 pm **The Three Caballeros** *(57)*

23
11:30 am **The Wilderness** *(20)*
1:00 pm **Gulliver's Travels** *(59)*
2:30 pm **Gallery Talk by David Draigh** *(14)*
2:35 pm **The Ranch** *(21)*
3:00 pm **The Fabulous World of Jules Verne** *(60)*
5:00 pm **Tron** *(61)*

24
11:30 am **The Warner Bros. Western** *(22)*
1:00 pm **The Boy Friend** *(2)*
2:35 pm **Minorities and the Western** *(23)*
4:00 pm **Lecture by Tony Walton** *(1)*

27
1:30 pm **The Authentic vs. the Mythic West** *(24)*
2:30 pm **Gulliver's Travels** *(59)*

28
1:30 pm **The Syndicated Western** *(25)*
2:30 pm **The Fabulous World of Jules Verne** *(60)*

29
1:30 pm **Zane Grey Theater and The Fantasy Western** *(26)*
2:30 pm **Tron** *(61)*

30
11:30 am **The Short-Lived Western** *(27)*
1:00 pm **The Point** *(62)*
2:35 pm **The Classic Adult Western** *(17)*
3:00 pm **The Hobbit** *(63)*
5:00 pm **Lord of the Rings** *(64)*

Sunday
1
11:30 am **The Early Western** *(18)*
1:00 pm **The Phantom Tollbooth** *(65)*
2:35 pm **The Town** *(19)*
3:00 pm **Shinbone Alley** *(66)*
5:00 pm **Gay Purree** *(67)*

October

Wednesday
4
1:30 pm **The Wilderness** *(20)*
2:30 pm **Lord of the Rings** *(64)*

Thursday
5
1:30 pm **The Ranch** *(21)*
2:30 pm **The Phantom Tollbooth** *(65)*

Friday
6
1:30 pm **The Warner Bros. Western** *(22)*
2:30 pm **Shinbone Alley** *(66)*

Saturday
7
11:30 am **Minorities and the Western** *(23)*
1:00 pm **Raggedy Ann and Andy** *(68)*
2:35 pm **The Authentic vs. the Mythic West** *(24)*
3:00 pm **Watership Down** *(69)*
5:00 pm **The Mouse and His Child** *(70)*

8
11:30 am **The Syndicated Western** *(25)*
1:00 pm **Animal Farm** *(71)*
2:35 pm **Zane Grey Theater and The Fantasy Western** *(26)*
3:00 pm **Charlotte's Web** *(72)*
5:00 pm **Yellow Submarine** *(73)*

11
1:30 pm **The Short-Lived Western** *(27)*
2:30 pm **Watership Down** *(69)*

12
1:30 pm **The Classic Adult Western** *(17)*
2:30 pm **Animal Farm** *(71)*

13
1:30 pm **The Early Western** *(18)*
2:30 pm **Charlotte's Web** *(72)*

14
11:30 am **The Town** *(19)*
2:00 pm **Murder on the Orient Express** *(3)*
2:35 pm **The Wilderness** *(20)*
5:00 pm **Prince of the City** *(4)*

15
11:30 am **The Ranch** *(21)*
2:00 pm **Mary Poppins** *(5)*
2:35 pm **The Warner Bros. Western** *(22)*
5:00 pm **Petulia** *(6)*

18
1:30 pm **Minorities and the Western** *(23)*
2:30 pm **Murder on the Orient Express** *(3)*

19
1:30 pm **The Authentic vs. the Mythic West** *(24)*
2:30 pm **Prince of the City** *(4)*

20
1:30 pm **The Syndicated Western** *(25)*
2:30 pm **Mary Poppins** *(5)*
7:30 pm **Southwark Fair, Nervous System performance** *(28)*

21
11:30 am **Zane Grey Theater and The Fantasy Western** *(26)*
2:00 pm **The Wizard of Oz** *(29)*
2:30 pm **Gallery Talk by Sharon Blume** *(15)*
2:35 pm **The Short-Lived Western** *(27)*
5:00 pm **Lecture by Ken Jacobs** *(29)*
7:30 pm **The Sky Socialist with Jacobs in person** *(30)*

22
11:30 am **The Classic Adult Western** *(17)*
2:00 pm **Little Stabs at Happiness with Jacobs in person** *(31)*
2:35 pm **The Early Western** *(18)*
5:00 pm **The European Theater Of Operations, projector performance** *(32)*

25
1:30 pm **The Town** *(19)*
2:30 pm **The Sky Socialist** *(30)*

26
1:30 pm **The Wilderness** *(20)*
2:30 pm **Little Stabs at Happiness** *(31)*

27
1:30 pm **The Ranch** *(21)*
2:30 pm **Urban Peasants** *(32)*
7:30 pm **Star Spangled to Death with Jacobs in person** *(33)*

28
11:30 am **The Warner Bros. Western** *(22)*
2:00 pm **Blonde Cobra with Jacobs in person** *(34)*
5:00 pm **We Stole Away** *(35)*
7:30 pm **The Boxer Rebellion, Shadow Play performance** *(36)*

29
11:30 am **Minorities and the Western** *(23)*
2:30 pm **Gallery Talk** *(48)*
2:00 pm **Baud'Larian Capers with Jacobs in person** *(37)*
2:35 pm **The Authentic vs. The Mythic West** *(24)*
5:00 pm **Camera Thrills Of The War, Nervous System performance** *(38)*

November

Wednesday
1
1:30 pm **The Syndicated Western** *(25)*
2:30 pm **Blonde Cobra** *(34)*

Thursday
2
1:30 pm **Zane Grey Theater and The Fantasy Western** *(26)*
2:30 pm **Baud'Larian Capers** *(37)*

Friday
3
1:30 pm **The Short-Lived Western** *(27)*
2:30 pm **Baud'Larian Capers** *(37)*

Saturday
4
11:30 am **The Classic Adult Western** *(17)*
2:00 pm **The Whole Shebang, Nervous System performance** *(39)*
2:35 pm **The Early Western** *(18)*
5:00 pm **The Sky Socialist: Flight** *(40)*
7:30 pm **Audio-Optical Vaudeville, Shadow Play performance** *(41)*

Sunday
5
11:30 am **The Town** *(19)*
2:00 pm **Audio-Optical Vaudeville, Shadow Play performance** *(41)*
2:35 pm **The Wilderness** *(20)*
5:00 pm **XCXHXEXRXRXIXEXSX, Nervous System performance** *(42)*

8
2:30 pm **The Sky Socialist** *(30)*

9
2:30 pm **Little Stabs at Happiness** *(31)*

10
12:30-4:30 pm **The Live! Show** *(52)*
2:30 pm **Blonde Cobra** *(34)*

11
11:30 am-5:30 pm **The Live! Show** *(52)*
2:00 pm **Tom, Tom, The Piper's Son with Jacobs in person** *(43)*
5:00 pm **The Philippines Adventure, Nervous System performance** *(44)*

12
11:30 am-5:30 pm **The Live! Show** *(52)*
2:00 pm **Hell Breaks Loose, Nervous System performance** *(45)*
5:00 pm **The Alps and the Jews with Jacobs in person** *(46)*

15
12:30-4:30 pm **The Live! Show** *(52)*
2:30 pm **Tom, Tom, The Piper's Son** *(43)*

16
12:30-4:30 pm **The Live! Show** *(52)*

17
12:30-4:30 pm **The Live! Show** *(52)*
3:00 pm **New Music America: The Club Foot Orchestra, Gary Lucas and Walter Horn, Geri Allen** *(8)*
7:30 pm **The Club Foot Orchestra** *(8)*
9:00 pm **The Club Foot Orchestra** *(8)*

18
11:30 am-5:30 pm **The Live! Show** *(52)*
2:00 pm **The Club Foot Orchestra** *(9)*
2:30 pm **Gallery Talk by Donald Albrecht** *(7)*
4:00 pm **The Club Foot Orchestra** *(9)*
7:30 pm **Geri Allen, Gary Lucas and Walter Horn** *(9)*

19
11:30 am-5:30 pm **The Live! Show** *(52)*
2:00 pm **Annual Trailer Marathon I** *(50)*
2:30 pm **Gallery Talk** *(49)*
4:00 pm **Annual Trailer Marathon II** *(51)*

22
12:30-4:30 pm **The Live! Show** *(52)*
2:30 pm **Annual Trailer Marathon I** *(50)*

23
Thanksgiving Day
Museum Closed

24
12:30-4:30 pm **The Live! Show** *(52)*

Beginning Friday, Nov. 24: A 3-week festival of film, television, and special events sponsored by NewYork Woman magazine and American Museum of the Moving Image.

Front cover
Mary Poppins
The Three Caballeros
Robotron 2084

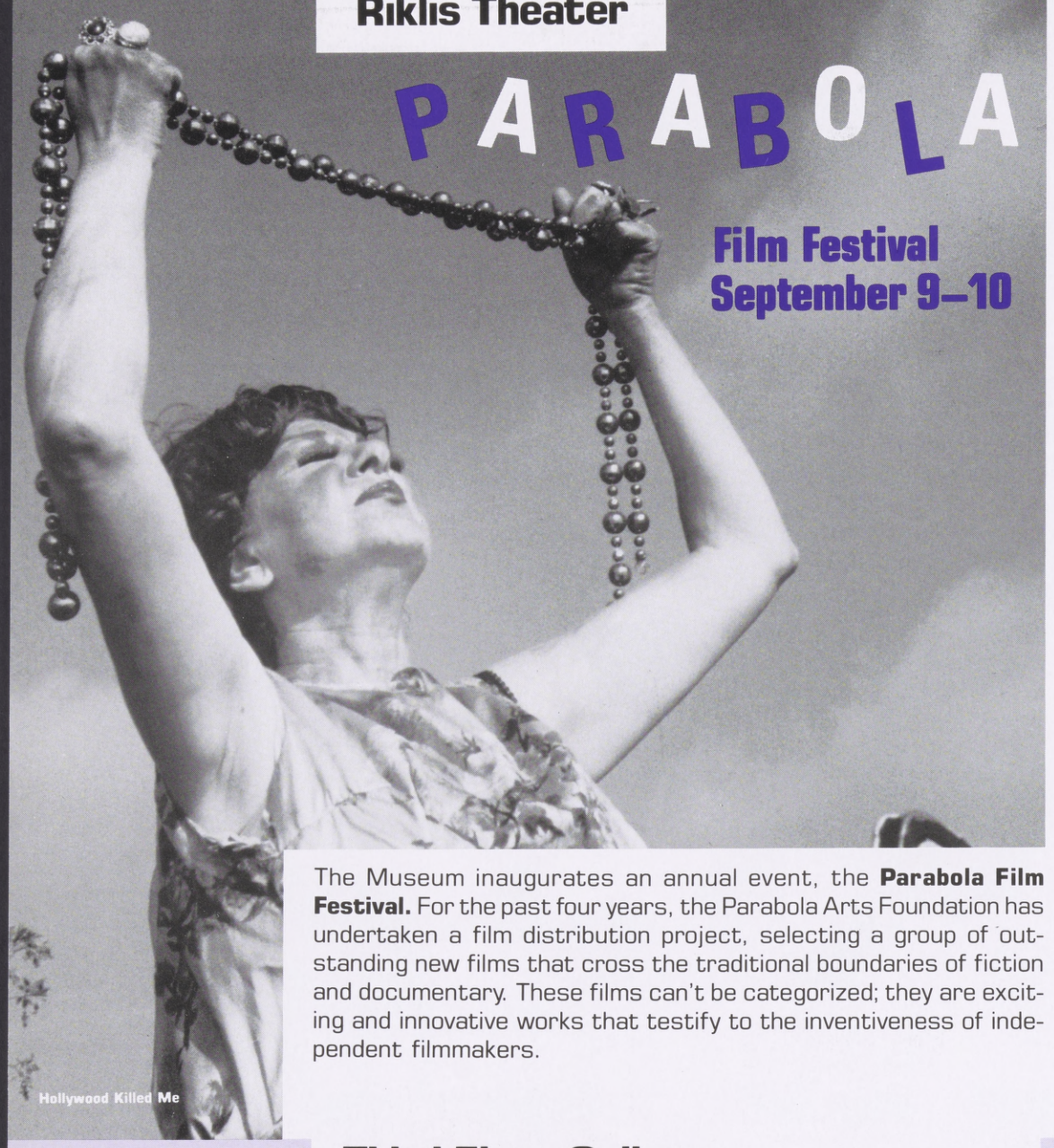
Design: DOUBLESPACE

Logo Design: DOUBLESPACE

Riklis Theater

PARABOLA

Film Festival September 9–10



Hollywood Killed Me

The Museum inaugurates an annual event, the **Parabola Film Festival.** For the past four years, the Parabola Arts Foundation has undertaken a film distribution project, selecting a group of outstanding new films that cross the traditional boundaries of fiction and documentary. These films can't be categorized; they are exciting and innovative works that testify to the inventiveness of independent filmmakers.

Parabola Arts Foundation personnel: David Donohue, Administrative Director; Bill Brand, Film Distribution Project Director; Joanna Kiernan, Film Distribution Project Copy Writer

Selection panel for 1989 films: Bill Brand (Filmmaker; Parabola Arts Artistic Director in Film, New York City); Kathy Geritz (Assistant Curator, Pacific Film Archives, Berkeley); Joanna Kiernan (Filmmaker; Film Editor; New York City); Sandy Maliga (Filmmaker; Professor; Minneapolis); Mark McElhatten (Programmer; Collective for Living Cinema, New York City)

10 **Program One**
M.M. Serra and Sallie Fuchs in person
NYC, Nightfall, Framed, PPII, and **Turner** M.M. Serra, 1984–88, 8 mins. **Limn IV** Konrad Steiner, 1989, 13 mins. **Drinking from the Stream** Sandy Maliga, 1988, 14 mins. **A Still Life of Postcards** Ines Sommer, 1988, 8 mins. **It Scares Me To Feel This Way** Sallie Fuchs, 1988, 11 mins. **Decodings** Michael Wallin, 1988, 15 mins.
Sat. Sept. 9, 2 pm
Serra's short films are lush and lyrical, elaborating an esthetic of sensuality and pleasure. Steiner's **Limn IV** is part of "a series about human gestures and rhythms, from the pedestrian to the sexual." Maliga's film is a playful meditation on the filmmaker's past and the nature of memory. Sommer uses visual puns to explore the postures of glamour, sweetness, and servitude expected of women. **It Scares Me To Feel This Way** is a jarringly intimate self-portrait which examines the filmmaker's bulimia. **Decodings** is also a self-portrait, but more elusive, using found footage from educational and scientific films.

11 **Program Two**
Leslie Thornton in person
Peggy and Fred in Hell Leslie Thornton, 1986, 21 mins. **I.D.** Vincent Grenier, 1988, 56 mins.
Sat. Sept. 9, 4:30 pm
Both of these films explore the complex relationship between language and identity. **Peggy and Fred in Hell** places its boy and girl heroes in a post-apocalyptic consumer wilderness. **I.D.** is a series of portraits in which the filmmaker asks each subject to talk about an event that "made them feel estranged from things or people around them."

12 **Program Three**
Lewis Klahr and Tom Rhoads in person
Tales of the Forgotten Future, Part One: The Morning Films (Lost Camel Intentions, For the Rest of Your Natural Life, In the Month of Crickets) Lewis Klahr, 1988, 35 mins. **Warm Broth** and **Green** Tom Rhoads, 1988, 72 mins.
Sun. Sept. 10, 2 pm, Warner Communications Screening Room
Both filmmakers exploit the home-movie intimacy of super-8. Klahr creates a dark world of *film noir* obsessiveness in his dreamlike paper cutout animations. Rhoads' abrasive, anarchic films find a hellish underside to the world of suburban domesticity.

13 **Program Four**
Abraham Ravett in person
The Balcony Abraham Ravett, 1987, 43 mins. **Hollywood Killed Me** Christoph Janetzko and Dorothee Wenner, 1988, 15 mins. **On Ludlow in Blau** Christoph Janetzko, 1987, 12 mins.
Sun. Sept. 10, 4:30 pm
Ravett's oddly voyeuristic film observes the life of a high-rise apartment building from the vantage point of one of its balconies. Janetzko offers a sensuous, scroll-like study of a New York tenement building, and, in collaboration with Dorothee Wenner, a bizarre narrative about the phenomenon of suicide in Hollywood.

Third Floor Gallery

HOT CIRCUITS

A V I D E O A R C A D E

"The first museum retrospective of coin-operated video games . . . devices that advanced the art of computer graphics and had considerable impact on American popular culture." **New York Times**

"Hold on to your joysticks, everyone . . . most of the greats and near greats are here." **Time**

"The best video arcade in America. . . . 'Hot Circuits' is a flashy show even by the Museum's adventurous standards." **New York Newsday**

Hot Circuits, A Video Arcade marks the first occasion that a major museum has mounted a retrospective of the video arcade game. Alternately praised for introducing advanced technology to a wide public and criticized for the corruption of American youth, the video game is here recognized as occupying a unique middle ground between television, the home computer, and the penny arcade.

The milestones of video game history are all represented, including Nutting's Computer Space (1971) and Atari's Pong (1972), the first of the genre. The 47 machines, all but a handful drawn from the Museum's permanent collection, represent the broad range of this unique moving-image medium, from early classics like Space Invaders (1978) and Asteroids (1979) to recent, technically sophisticated games such as Out Run (1986) and NARC (1988).

Roger Sharpe, who has written extensively on pinball and video arcade games, selected the games in the exhibition for their imagination, popularity, technical innovation, and to demonstrate the variety and inventiveness of the work done in this field. Each game is accompanied by an interpretive text prepared by computer expert John Berton of the Ohio Super Computer Graphics Project. The texts address technical, cultural, and social issues surrounding the machines, as well as offer insights into the industry and its lore. Also available free to Museum visitors is an essay by poet Charles Bernstein entitled *Play It Again, Pac-Man*.

Museum visitors are encouraged to play the games, and admission includes five free game tokens. Additional tokens can be purchased at five for one dollar. On Saturday and Sunday afternoons, experts will be available in the gallery to provide visitors with playing tips.

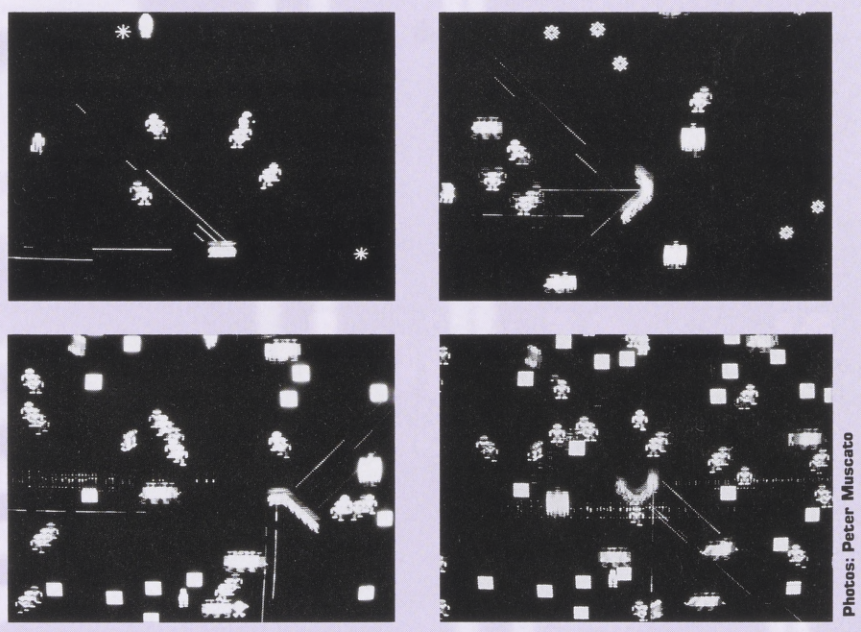
Organized by Rochelle Slovin, Director; Sharon Blume, Deputy Director for Programs; and David Draigh, Associate Curator

The American Museum of the Moving Image gratefully acknowledges the generosity of the Perrier Group and Charles Florals, Astoria for their assistance with the "Hot Circuits" opening reception.

Hot Circuits Gallery Talks

14 **Sat. Sept. 23, 2:30 pm** David Draigh, Associate Curator
15 **Sat. Oct. 21, 2:30 pm** Sharon Blume, Deputy Director for Programs

Thirty-minute gallery talks offer an overview of the exhibition and game-playing demonstrations.



Photos: Peter Muscato

Have a Hot Circuits Celebration

As a special privilege of Museum membership, Director's Circle, Patron, Sponsor, and Contributing members are welcome to hold celebrations at the Museum.

Parties include the following: admission to **Hot Circuits, A Video Arcade**, unlimited free play for all guests, a Museum staff expert to offer helpful hints and guidance, refreshments, and student membership and a Museum Shop souvenir for each guest.

Parties can be scheduled Tuesday through Sunday, 11 am to 1 pm. Party guests must be 11 years old or older.
$175.00 for up to ten guests
$15.00 each additional guest
At the Patron level or above, members may make special arrangements for evening parties.

For further information, please call Janet Schweitzer, Director of Audience Development, 718-784-4520.

NEW YORK EXPO

JURY AWARD

Michael Wallin

"Decodings"

THE 23RD ANNUAL NEW YORK EXPOSITION OF SHORT FILM & VIDEO
NOVEMBER 10-12, 1989
THE NEW SCHOOL FOR SOCIAL RESEARCH
NEW YORK CITY

1989 Athens International Film and Video Festival

Competition Winners:

Film:

Feature Documentary	**LA OFRENDA: DAY OF THE DEAD,** Lourdes Portillo and Susana Munoz $600
	COWBOY POETS, Kim Shelton, Honorable Mention
Short Documentary:	**SERMONS AND SACRED SONGS,** Lynne Sachs $500
	THE MEASUREMENTS OF OXFORD, Barry Kimm Honorable Mention
Animation:	**IN AND OUT,** David Fine $300
Traditional Narrative:	**BREAKFAST MESSAGES** Susan Emshwiller $300
	NO PAIN, NO GAIN Tom Brozovich $100
	ONCE YOU'RE IN Lauren Greenfield Honorable Mention
	KAZOO Lydia Robertson Honorable Mention
Experimental Film:	**DECODINGS** Michael Wallin $250
	ENDANGERED Barbara Hammer $200
	FLAG DAY (OBSERVED) D. M. Kaufman $150
	THE FREUD JUNG SPLIT Jonathan Pollard Honorable Mention
	BOUQUET Sharon Couzin Honorable Mention
Experimental Narrative	**DAMNED IF YOU DON'T** Su Friedrich $300
	SUN, MOON AND FEATHER Bob Rosen $100
	MOCK GRAVITY Franco Marinai $100
	SUBMITTING Craig Schlattmann $100
Special Award for Humor	**THE LEGENDS OF DOO-WOP** Tony Mortillaro $50

1989 Athens International Film and Video Festival

Competition Winners:

Video:

Documentary:	**PETER, DONALD, WILLIE, PAT** Mike Majoros $225
	CYNTHIA'S WINDOW Eugene Martin $175
	DREADFUL MEMORIES Mimi Pickering/Appalshop $100
	CRACK CLOUDS OVER HELL'S KITCHEN Educational Video Center $75
	ON OUR OWN LAND Anne Johnson/Appalshop $75
	WHEN THE FAMILY GETS AIDS Slawomir Grunberg $75
Animation:	Jurors decided to not make an award in this category.
Traditional Narrative:	**TRYING TIMES: THE VISIT** Alan Arkin $200
Experimental Narative:	Jurors decided to not make an award in this category.
Experimental:	**LILITH** Stein $210
	ART OF MEMORY Woody Vasulka $190
	LEAVING THE GROUND Vin Grabill $170
	INCIDENCE OF CATASTROPHE Gary Hill$150
	O Scott Anderson Honorable Mention
	SOMAPHONE Nino Rodriguez Honorable Mention
	THE THUNDERING SCREAM OF THE SERAPHIM'S DELIGHT Reynold Wiedenaar Honorable Mention
	COLOR SCHEMES Shu Lea Cheang Honorable Mention
	INSIDE/OUT Scott Anderson Honorable Mention
Experimental Narative:	Jurors decided to not make an award in this category.

1989 Athens International Film and Video Festival

Program Addendum:

The following feature-length documentary film screenings were mistakenly omitted from the "Film Competition Finalist" page of the program. These shows were screened to the public:

April 28, 8:00 pm, MITCHELL Auditorium

PROMISES TO KEEP Ginny Durrin 57 minutes
COVERUP - BEHIND THE IRON CONTRA AFFAIR Barbara Trent 76 minutes
BODY POLITIC Betzy Bromberg 40 minutes

May 4, 9:30 pm, MITCHELL Auditorium

CARVED IN SILENCE Felicia Lowe 45 minutes
COWBOY POETS Kim Shelton 53 minutes
BEHAVIORAL TREATMENT OF AUTISTIC CHILDREN Robert Aller/Edward Anderson 43 minutes

---

The following staff names were mistakenly omitted from the program: Thanks for all your help!

Maurice "Mo" Patterson
Scott Myers

And finally: many, many thanks to all the filmmakers, videomakers, audience, and staff which helped to make this festival a reality. See you next year.

1989 Athens International Film and Video Festival

Competition Winners:

Film:

Feature Documentary	**LA OFRENDA: DAY OF THE DEAD,** Lourdes Portillo and Susana Munoz $600
	COWBOY POETS, Kim Shelton, Honorable Mention
Short Documentary:	**SERMONS AND SACRED SONGS,** Lynne Sachs $500
	THE MEASUREMENTS OF OXFORD, Barry Kimm Honorable Mention
Animation:	**IN AND OUT,** David Fine $300
Traditional Narrative:	**BREAKFAST MESSAGES** Susan Emshwiller $300
	NO PAIN, NO GAIN Tom Brozovich $100
	ONCE YOU'RE IN Lauren Greenfield Honorable Mention
	KAZOO Lydia Robertson Honorable Mention
Experimental Film:	**DECODINGS** Michael Wallin $250
	ENDANGERED Barbara Hammer $200
	FLAG DAY (OBSERVED) D. M. Kaufman $150
	THE FREUD JUNG SPLIT Jonathan Pollard Honorable Mention
	BOUQUET Sharon Couzin Honorable Mention
Experimental Narrative	**DAMNED IF YOU DON'T** Su Friedrich $300
	SUN, MOON AND FEATHER Bob Rosen $100
	MOCK GRAVITY Franco Marinai $100
	SUBMITTING Craig Schlattmann $100
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	INSIDE/OUT Scott Anderson Honorable Mention
Experimental Narative:	Jurors decided to not make an award in this category.

ATHENS CENTER FOR FILM & VIDEO
AT OHIO UNIVERSITY

P.O. Box 388
ATHENS, OHIO
45701
Phone: (614)593-1330

June 22, 1989

Dear Film and/or Video Maker:

Finally! Here is your prize check from the 1989 Athens International Film and Video Festival. I'm sorry its taken so long to get these processed. We had to 1) get everyone's social security number, then 2) get the paperwork through Ohio Unversity's Accounts Payable Department in the final month of the fiscal year - a buracratic nightmare.

Thank you, for being patient about this money, and more thanks for entering the Athens Festival. We wish you the best of luck in your future work, and hope to see more of it in future Athens Film/Video Festivals.

The 1990 Festival will again combine film and video, and will take place in April/May 1990.

Thanks again. Have a good summer.

Sincerely,

Ruth Bradley

Ruth Bradley
Director
Athens Center for Film and Video

EXHIBITION

Athens International Film Festival

Athens Video Festival

Athens Film Society

PRODUCTION

Athens Post-Production

PUBLICATIONS

Wide Angle

MEDIA STUDY

Ohio University Film Conference

1989
athens
international
film
and
video
festival
april 28 – may 6

Director's Note

THE ATHENS CENTER FOR FILM AND VIDEO: our projects include:

For more information or to become involved call (614) 593-1330

The Athens Center for Film and Video sponsors the Athens International Film and Video Festival, Athens Film Society, and Athens Post Production, a low-cost editing facility for independent producers. The Center is a project of the College of Fine Arts, at Ohio University. We also receive money from the Ohio Arts Council, and for the first time, generous support from the John D. and Catherine T. MacArthur Foundation. We are extremely grateful to all these sponsors for their generous, and continued support of the Athens Center.

But more importantly, the Center, and its Film and Video Festival, receives the support of the community of Athens - including the city, the university, and the folks who live here, and it is this support which is the most important, and the most crucial for the continued vitality of the Film/ Video Festival.

In January 1989, the Athens Center for Film and Video moved from its rather cramped quarters to new, spacious offices at 75 W. Union St., in Athens. For the first time, all projects of the Center will be housed under the same roof, for Athens Post Production will soon be moved into its rooms next door to the main office of the Center. Our day-to-day working space has been vastly improved, thanks to the College of Fine Arts and especially to its Dean, Dora Wilson.

As Sun Ra says, "Space is the Place," and it may well be that "space" is the key word for the Center in 1989. There have been questions for months about "where is the Festival going to be this year?," and at various times in the past few months, the Festival had a variety of different, and offbeat temporary homes. Fire, real estate transactions, campus scheduling: all have had impact in 1989 on the Athens Center for Film and Video in its quest to present the 17th edition of Athens's Film/ video Festival.

As it were, the Festival has landed on its feet, projectors right-side up, and we're ready to throw the light switches: films and videos from around the globe will flicker and light up the town's screens for a week. We will all be left a little exhausted and inspired, perhaps, for having shared the visions of our global neighbors.

This is why we have a Film/Video Festival, and why we call it "International," in Athens, Ohio: it is our responsibility to seek out, share, enjoy, ponder, sometimes criticize, these visions. Without them, we can easily forget, ignore, and never realize the potentials and challenges facing our collective fate.

The organization of this Festival is a collective enterprise. The efforts of many make the Festival a reality. It is the support of many more which makes it a success.

Many thanks, to all concerned.

Ruth Bradley, Director of the Athens Center

Athens International Film and Video Festival

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Ticket Information
All tickets are $3.00 at the door or four shows for $10.00 with the purchase of a Fest Pass. All competition screenings are free to the public. Tickets available at all exhibition sights and the University Box Office. For further information call the Athens Center for Film and Video at 614.593.1330

Festival Staff

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Ruth Bradley
Administrative Director
Craig Stevens
Competition Coordinators
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Lisa Smith
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Radio /Television Coordinators
Craig Stevens
Deb Traynor
Print Media Coordinators
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National Advertising
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Sarah Shanley
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Randy Goldstein
Geoffrey Helms
Dave Hohlmayer
Stewart Isaacs
Leonard Jackson
Shawn Jefferies
Allan Jones
Kelly Kalfs
Jay Klanfer
Butch Leach
Renita Magee
Jacki Malitzski
Mark McCarthy
Craig McKinstry
Paul Miczak
Eric Miller
Kristina Mucha
David Prince
William Sabrie
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Alonzo Smith
Vincent Tessmer
Kyle Wenzel
Joe Williams
Antonio Young
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Ruth Bradley
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Chris Gipple
Don Solosan
Russ Johnson
Mary Demmy
Chris Abrams
Bob Montalto
Sanjay Talreja
Linda Zaleskie
Tom Peterson
Ricardo Restrepo
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Esther Mera

Special Thanks

College of Fine Arts:
Dora Wilson, Dean,
Gretchen Stephens, Assistant Dean
Jim Stewart, Associate Dean
Grace Myers
Theresa Carson

Tom Peterson

School of Film, Ohio University:
John Butler
J. Russell Johnson
Lauren Kusmider
David Prince
Wayne Rothschild
George Semsel
David O. Thomas

Jeanette Sullivan

Renee Spaulding, and the Office of Affirmative Action, Ohio University

City of Athens:
Sara Hendricker, Mayor
Lynn Douglas Rogers, Coordinator, Public Access Television
Kevin Schwartzhoff, City Recreation Dept.

Dean Kahler, County Commissioner

Jack Lundberg and the Staff of the Varsity Cinema

Jack Wright and the Staff of The Ohio Arts Council

Austin Allen
Pearl Bowser

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Equipment provided by: O.U. School of Film

The Athens Community

Lorna Burns
Cuddles
Susan Ivers
Michael Kraus

We dedicate the sixteenth Athens International Film Festival to the visionary, rabble rousing, trouble making film/video artists from around the globe, who despite commercial hacks and distribution giants, create works of wonder, pain, love, play, and ecstacy. Let the businessmen and agents pursue "filthy lucre for a vulgar purpose." True-light artists will not be denied, nor will they let the world be plunged into the darkness of thwarted imagination. "Let the rumpus begin!"with thanks to William Shakespeare and Maurice Sendak

Guest Presentations

Victor Masayesva Jr.

Award winning filmmaker, Victor Masayesva, will be screening several of his works during the Athens International Film Festival. Mr. Masayesva's best known film is *Itam Hakim, Hopiit (*We, Someone, The Hopi People), which chronicles the Hopi culture in a unique and fascinating visual style. The film was the winner of the Gold Hugo Award at the 1984 Chicago Film Festival and has been shown on German national television. Mr. Masayesva has received numerous other awards for both his film and photographic work. Currently, he is working to complete his latest film, *Sikyatki.* If completed, Mr. Masayesva will screen this film at the festival along with his 1987 production entitled, *Ritual Clowns.* Victor Masayesva Jr.'s unique vision of Hopi tradition and culture is a welcome addition to the Athens International Film and Video Festival.

Diane Teramana

Cincinnati-based artist Diane Teramana received recognition both as a painter and filmmaker before beginning her current work in video art. In 1972, she received her M.F.A. in Film Production and Painting from Ohio State University. After working as a film producer for the State of Ohio, she moved to New York where she worked with artist Jamie Dalglish and filmmaker/painter Marc Kehoe. She also documented the first performances of the then emerging group *Talking Heads.* Returning to Ohio in the early Eighties, she now works exclusively as a video artist. Diane's work has received innumerable awards and screenings on a regional as well as a national level.

Ayoka Chenzira

Noted African-American filmmaker, Ayoka Chenzira, will be one of the featured guest artists of the Athens International Film and Video Festival. This unique artist's works have been presented to critical and popular acclaim in the United States, Africa, the Caribbean, and Europe. Ms. Chenzira has a wide ranging background in the arts. She has worked in dance, theatre, music, and still photography. The subjects of her films and videos that will be shown at the festival reflect her many interests. They range from animated satire, *Hairpiece: A Film For Nappy Headed People,* to *Sylvilla: They Dance To Her Drum,* a tribute to Chenzira's mentor and friend, to *Secret Sounds Screaming,* a video on the sexual abuse of children. Ms. Chenzira will also be screening her 1988 video, *The Lure and the Lore,* and will premiere her latest work, *Zajota and the Boogie Spirit.*

Brady Lewis

For ten years Brady Lewis has taught filmmaking at Pittsburgh Filmmakers, where he is the Director of Education for Film and Video. His filmmaking career spans 17 years, and he has primarily made animated and experimental films. An intensely devoted Pittsburgh Pirate fan, Brady also manages the softball team of Pittsburgh Filmmakers. He bats right, throws left, and keenly understands the mental intricacies of America's pastime. His team from Pittsburgh Filmmakers will take on the Athens Center for Film and Video "Shaggs" on May 6 for a rematch of the October 1988 Classic. The Prestigious America's Cow Trophy is now in the hands of the Pittsburgh Filmmakers who won it last year in a stunning 16 to 4 victory over the Athens Shaggs. Time and playing field to be announced.

Films to be Screened by Brady Lewis:

Colliding 1977 & 1989
Frequent Seas 1986
No Action 1982
The Days , These Days 1977
The Suicide Squeeze 1986
Quick Opener 1987

Ed Jones

California film and video artist Ed Jones makes his first appearance at the Athens Film Festival. Jones received his M.F.A. from the San Francisco Art Institute, drove a taxicab in the Bay Area for a number of years (inspiring his film *Nine Years behind the Wheel*), and since has had his works screened in Amsterdam, Berlin, Paris, as well as various festivals and museums in the United States. He's given up being a cabbie.

Among the films and videos to be screened by Ed Jones: (time permitting)

But how are they going to make me pay?
1989 13 min. 3/4" video
Joe Time
1989 6 minutes 3/4" video
Bemused in Babylon
1986 9 minutes 3/4" video
Returns to Mexico
1978 16 minutes 16mm film
Keeping Kinky
1973 3 minutes 16mm film
At Ease in the Bobosphere
1974 5 minutes
Nine Years Behind the Wheel
1986 44 minutes
Memorabilia
1981 60 minutes

Tom Chigago
a.k.a.Tom Palazzolo

Chicago filmmaker Tom Palazzolo returns to the Athens International Film Festival as a guest artist for a special outdoor film screening at the Scripps Hall Amphitheater. Tom has interpreted America's Second City with film for the past twenty years, covering subjects ranging from the 1968 Democratic Convention to the flea market on Maxwell Street. His unique blend of humor and personal vision to chronicle the personal and political, the ridiculous and sublime, places him as one of the greatest, and most provocative film essayists of the 20th century. In the event of projector breakdown, he has promised to tell jokes and do performance art, if needed.
Note: in *Venus and Adonis* one of his films to be screened, Tom appears as the romantic lead.

Jaqueline Tshaka

Ms. Jaqueline Tshaka is making a presentation with the National Black Programming Consortium, based in Columbus Ohio. She serves as the coordinator for the consortium's well known annual film and video festival, *Prized Pieces.* Ms. Tshaka brings with her vast and varied experiences in African-American film, dance and theater. As she has in past years, Ms. Tshaka will serve as a judge for the film competition. She will also exhibit several selections from the National Black Programming Consortium's *Prized Pieces* festival.

Nelly Voorhuis

Presents Dutch Experimental Films:

In the 1960s, the Dutch experimental film developed a style of its own, independent of international trends. "Images of a Baroque Cinema" is a selection from twenty years of Dutch experimental cinema. It comprises films made by eight filmmmakers and visual artists. What all these films have in common is that their form and content isn't determined by narrative elements, but by the visually expressive elements of the medium itself. Color, light, movement, space, and the cinematic projection of images determine the form and content of these filmmakers' work.

Jan Ketelaars
In *Katarakt* (1978), a man's dance first becomes a ritual expression, then an abstract play of light and movement.

Frans Zwartjes
In both *Birds* (1968), in which a reclining woman bounces a toy bird on an elastic band over her body, and *A Fan* (1968), in which a transvestite in a flower patterned dress plays with a fan, Zwartjes emphasizes the pure movement of the figures in time. *In Living* (1971), a woman and a man search through the empty rooms of a house; their movements and the force of the walls bring them together.

Paul de Mol
Sisyphus (1970) presents a couple on a deserted beach. They move awkwardly; subdued erotic anxieties seem to prevent all communication. The strained, tense atmosphere is emphasized by the stark images.

Paul de Nooijer
Photographer and filmmaker Paul de Nooijer stresses the illusion of the cinematic image in his work. Images in *Transformation* (1976) are created by placing Polaroid pictures in front of the camera. *Review* (1976) is a film about transforming photographs through cinematic means.

Henri Platt
Platt works through association in *Prestcold* (1976) in which he joins images of decay, landscapes and absurd situations to create a sphere of strangeness.

Marjin Maris
Maris is also interested in creating a specific sphere in *Het Reservaat* (1982); but, here, it is a romantic one. Maris uses double images, intriguing music and the voice of Joan La Barbara to evoke an exotic, undefined landscape.

Wierd Kramer
Moune (1974) shows a mill against a clear sky. The rotating vanes and the striking solarized color create an abstract object, a perpetuum mobile.

Nan Hoover
In the situation ofwaiting, our awareness of time and space grows more subjective and reality seems to become an abstraction. Hoover's *Waiting* (1979) expresses this by transforming the image of a waiting woman into a two dimensional form and then into a mere play of light and shadow.

Lithuanian Films

Presented by Arvydas Reneckis, Enrikas Sablevicius and Edwardas Kumdavicius

Presented by Arvydas Reneckis, Enrikas Sablevicius and Edwardas Kumdavicius, two programs compiled from recent Lithuanian film and video, produced over the past two decades, offering a broad stylistic

Guest Jurors

range from the imagistic *Time Goes Through The City* (1966), to the biographical/interview *A Picture* (1981), chronicling the work and aesthetic philosophy of Antanas Gudaitis, to the reenactment documentary *A Flag of Bricks* (1988), an exploration of Private Saka lauskas slaying of his regiment. This informative collection reveals the troubled trajectory of Lithuanian history, the cultural tensions resulting from Soviet legislation, the aesthetic traditions and folklore of a unique peoples who have struggled to keep their culture alive.

Program I:

Laikas Eina Per Miesta
Time Goes Through The City
Pasirasau - Arkitektas
I Sign As An Architecht
Paveikslas
A Picture
Uzuoveja
The Refuge

Program II:

Zmogus, Einantis Namo
A Man On His Way Home
Mums Nebaisus Jokie Priesai
No Enemies Will Frighten Us
Is Keliatoju Gyvenimo
From The Travellers Life
Veliava Is Plytu
A Flag of Bricks
Tarplygiu Lygus Ir Laisvi
Free And Equal Among Equal
Pabuuam Savam Lauki
A Short Visit To The Native Countryside
"Lituanikos" Sparnai
The Wings of "Lituanica"

Interludes

"Interludes" will be performing a series of short pieces in Dance/ Theatre/Video through the film festival at various locations. Programs for times and places for this work will be distributed Opening Night, and throughout the duration of the festival.

Live Performance:
Dance Theater Video

Dennis Cornell, Kim Gregg, Jane Weedon

Kim Gregg has studied dance for most of her life. Before coming to Athens she lived and performed in Cincinnati, Ohio, and Seattle, Washington. Kim received a B.F.A. in dance from Ohio University in 1985 and will receive an M.F.A. in Video/ Choreography this summer. She has produced several dance/theatre concerts in Athens over the past two years. Her work has most recently been seen at the "Gala Concert" at the American College Dance Festival in Fairfax, Virginia.

Dennis Cornell is from Long Island and came to Ohio in 1980. He has an M.F.A. in Theatre and a B.F.A. in Dance from Ohio University.

Jane Weedon received her B.F.A. in Dance from Ohio University in 1973. She will receive her M.F.A. this spring in an Inter-Disciplinary Program in Film, Dance and Theatre from Ohio University. Her work has been seen at the American College Dance Festival and at Cleveland State University. Currently she is working on a project that will appear this fall in New York City.

Pearl Bowser

For sixteen years, Pearl Bowser has been an exhibitor of black and third-world films, and she is the founder of the Chamba Educational Film Services. In addition to exhibition and distribution, Ms. Bowser has also written extensively about third-world cinema, and she was the Festival Director of Journal Across Three Continents Film and Lecture Series, a1985 project of Third World Newsreel. Last year she brought selected works from the Celebration of Black Cinema V to the festival, and she also worked as a juror. She continues to assist in programming new work produced by black and third-world artists for the Athens International Film and Video Festival.

William Sloan

Chief of the Circulating Film Library for the Department of Film at The Museum of Modern Art, New York. He also programs the museum's documentary series, *What's Happening?*, which exhibits new documentaries on a weekly basis throughout the year. Recently, he served as the Libations Manager at the Flaherty Film Seminar.

Grant Munro

A filmmaker, artist and occasional actor, a keen observer with a wry sense of humor, Grant Munro joined the Animation Department of the National Film Board of Canada in 1944. During his first years with the Film Board, he worked on an animation series and musical shorts intended as light entertainment for movie-goers during World War II. In 1947, he went to Mexico to paint and study silverwork. In the late1950's, he left the Board. As actor and editor, he teamed up with fellow animator Norman McLaren to make the internationally acclaimed *Neighbors* and *One Little Indian* which won top honors at festivals in Europe, South America, the U.S. and Canada. Munro and McLaren collaborated on *Animated Motion,* a series of five short films explaining McLaren's techniques. Munro's film *See You In The Funny Papers,* a documentary profile of the Canadian cartoonist, Lynn Johnston, author of the comic strip, *For Better or Worse*, won a Special Merit Award at the 1984 Athens International Film Festival. In 1970, Munro was invited to Cuba to reorganize the Animation Department of the ICAIC, the government's film agency.

Esme Dick

Ms. Dick is the Administrative Director of the Robert Flaherty Film Seminar, and also serves on the Board of Directors of the International Film Seminars.

Festival Competition Procedure:

For both the film and video portions of the Festival, all entries were screened in their entirety by pre-screening committees comprised of filmmakers, videomakers, and others associated with the Athens Center for Film and Video. These pre-screening committees selected the competition finalists, i.e. those films and tapes publically screened during the week of the festival. The Festival Judges, assigned to various categories, also watch the competition finalists in their entirety, to determine which entries will receive awards. Award monies total $6,000, $3,000 for film and $3,000 for video. *It is up the the discretion of the* Festival Judges, in consultation with the Festival Director, how to distribute award monies evenly distributed between categories. The pre-screening committees reserved the right to change the designated category of a particular entry; Festival judges reserve the right to not give an award in their particular category, if they feel the entries in that category are not of outstanding quality. If that is the case, award monies assigned to that category will be evenly distributed to other categories.

Joining these guest Jurors as judges of the Festival competition are the following guest presentors:

Jackie Tschaka
Brady Lewis
Ed Jones
Diane Teramana
Victor Masayesva Jr.

Feature Films

Love Is A Dog From Hell

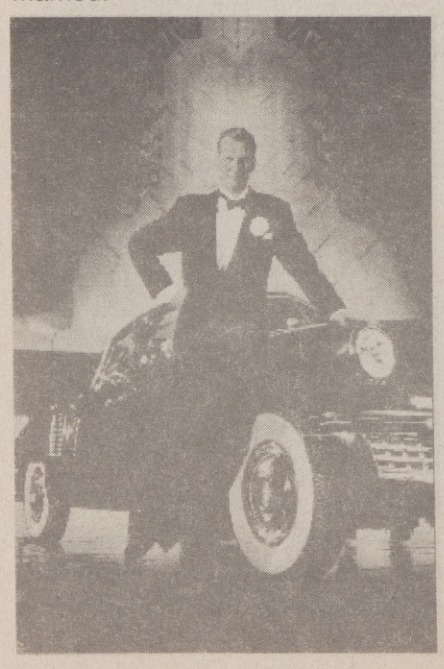
Origin: Belgium
Running Time: 83 minutes
Filmmaker: Dominique Deruddere

Based on the works of celebrated author Charles Bukowski, and winner of five Belgian Academy Awards, *Love Is A Dog From Hell* is a beautifully directed and touchingly innocent comedy about a desperate young man who finds an unusual solution to an age-old dilemma: love. The film's protagonist, Harry Voss, thinks he knows all about love, but, of course, he is wrong. He is a romantic whose head is filled with fantasies and illusions. He cannot cope with reality and he fails in all of his relationships with women - until he meets the girl of his dreams. She's beautiful, she's available and she can be his forever!

Tucker

Origin: USA
Running Time: 111 minutes
Filmmaker: Francis Coppola

Preston Tucker, the brilliant automobile designer of the 1940's, overcame extraordinary obstacles to realize his dream of the ultimate motor car. Coppola's film, starring Jeff Bridges, chronicles Tucker's fight with the established Detroit manufacturers to create "The Car of Tomorrow Today." Coppola does well to portray the truly mythic dimensions of the charactor, making the film more than just a fictional biography. Tucker becomes the symbol of what is great and also tragic in the American spirit. Jeff Bridges and Martin Landau give terrific performances in this compelling drama. From the director of *The Godfather, Part I and II, Apocalypse Now* and *Peggy Sue Got Married.*



Hibiscus Town

Origin: China
Running Time: 130 minutes
Filmmaker: Xie Jin

Hibiscus Town, adapted from Gu Hua's award winning novel, is one of Xie Jin's most powerful works and it marks a climax of achievement in his practice of realist filmmaking. This epic film gives a well rounded picture of the political movements which gripped China for thirty years, beginning in 1949. Intellectuals became janitors; layabouts became Party Secretaries; people lost their self-control and rationality. Unfortunately, such things did happen in China and may happen again if people do not pay heed to the lessons of the past. This film provides the Western viewer a rare and vivid portrayal of the political and social situation of contemporary Chinese culture.

Virgin Machine

Origin: Federal Republic of Germany
Running Time: 85 minutes
Filmmaker: Monika Treut

From the director of *Seduction: The Cruel Woman*, a brash and often brazen film concerning the adventures of a young, German journalist, Dorothee Muller. Conducting an investigative study on the meaning of romantic love, Dorothee is immersed in the details of her project, studying gynecological issues, biological functions, the experience of pregnancy, feminine identity, hormones and primate sexuality! When neither her research, the jealous ardor of her ex-lover, nor the passions of her incestuous relationship with Bruno, her half-brother, contribute any relevatory information, Dorothee leaves for the "Oz of San Francisco." (Taubin, The Village Voice, 2/14/89) Ostensibly in search of her mother, Dorothee becomes sidetracked by the wily Susie Sexpert, a barker for an all female strip revue and designer of specialty dildoes, the charming Dominique, who works in a gallery run by the "King of Porn," and the beautiful, seductive Ramona, a male impersonator with whom Dorothee falls in love. Startling cinematography by Elfi Mikesch and a vibrant soundtrack, featuring the Blazing Redheads, Pearl Harbor, Laibach and Mona Mur.

Used Innocence

Origin: United States
Running Time: 95 minutes
Filmmaker: James Benning

A film which explores the trial, prison term and inner life of Lawrencia Bembenek, a 26-year-old woman currently serving a life sentence for the murder of her husband's ex-wife. A former policewoman and Playboy bunny, Lawrencia, who still maintains her innocence, was convicted despite the absence of concrete evidence, summarily divorced by her husband after the trial ("Dear Lawrencia," he wrote. "Goodbye. Good luck - Fred."), and refused an appeal for re-trial by the Milwaukee courts after serving four years of her sentence. The filmmaker's growing sympathy for and friendship with his subject becomes an integral part of this film, in which Benning reveals his inability to remain objective and play the role of the clinical detective. "I could no longer make a story just about her case. It had to reveal more of her. And some of me." Through their continued correspondence we learn of Lawrencia's role as a Marxist/Feminist who is avidly involved in prison reform and of her understanding both of Benning's difficulties as a subjective documentarian and as a human being recently abandoned by his lover. Benning's quiet, lyrical style differentiates this investigative piece from the popular expose genre. Upon beginning this project, Benning confessed to Lawrencia, "In all honesty, I must admit the kind of films I make would hardly benefit you - no money, no mass attention." But, it is the filmmaker's avoidance both of sensationalism and the presence of a detached, omnscient narrator which gives this film its unusual power and beauty.

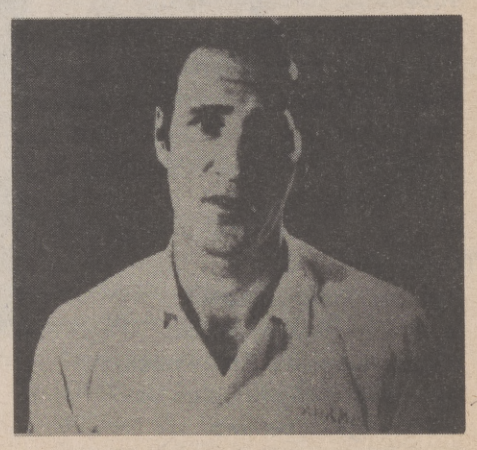
Wedding In Galilea

Origin: Franco-Belgian-Palestinian
Running Time: 113 minutes
Filmmaker: Michel Khleifi

A rare and evocative film which relates the story of an Arab elder, *mukhtar*, who wishes to organize a traditional marriage ceremony for his son. Desipite the 1:00 a.m. curfew imposed by the Israeli authorities who occupy his village, the elder negotiates a compromise whereby the Israeli military governor and his staff are invited to attend the day long festivities. The wedding celebration is in essence an articulation of the complex political and cultural situations which exist both within and between Palestinian and Israeli societies, told with an elegiac voice which offers viewers a refreshing alternative to the biased Hollywood portraits of Israel/Palestine presented in *Delta Force* and *Black Sunday*, revolutionizing "the media image of Palestinians" (Said, Nation, 5/28/88) for Western audiences.

The Thin Blue Line

Origin: United States
Running Time: 101 minutes
Filmmaker: Errol Morris



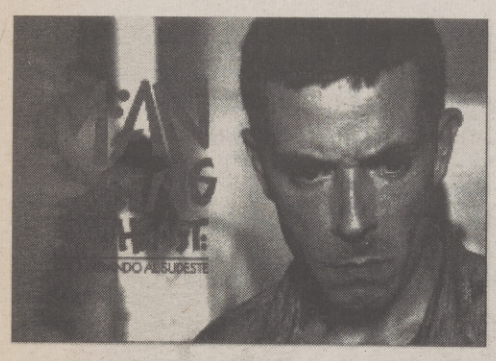
This movie is the only movie I know of that doesn't chronicle a murder investigation after the fact....It is a murder investigation." In an interview with the New York Times, director Errol Morris expressed his unwillingness to accept the verity of the 1976 conviction of Randall Dale Adams, who was then serving a life sentence for the murder of Dallas police officer Robert Wood. Commuted from Death Row to a life term in 1980, Adams' trial had already been investigated for improper jury selection; and, he persisted in claiming his innocence, when interviewed by Morris for a documentary piece on Dallas psychiatrist Dr. Grigson. Thus, began Morris' examination of the evidence which led to Adams' conviction. After reviewing the trial transcript, Morris interviewed David Ray Harris, the key "witness" who was then on parole from San Quentin for armed robbery, burglary and kidnapping. (Harris is currently on Death Row in connection with another murder.) Harris' confusion over the details of the incident spurred Morris to continue exploring the Adams trial through re-enactment and interview. So powerful is the film's testimony in favor of Adams innocence, that his trial was re-opened and his sentence recently commuted after review by the Texas courts.

Man Facing Southeast

(Hombre Mirando Al Sudeste)
Origin: Argentina
Running Time: 105 minutes
Filmmaker: Eliseo Subiela

Hugo Soto plays Rantes, a patient in an impoverished Buenos Aires mental hospital, who claims to have

come from another planet. The other patients view the mysterious, gentle young man as their only source of hope; but, the doctors find him threatening. Rantes dramatically alters the life of one lonely, disillusioned psychiatrist (Lorenzo Quinteros) who becomes drawn into the world of the self-proclaimed alien. The viewer, like the characters in the film, wonders if Rantes is insane or really a contemporary messiah with a message for a world which refuses to listen. Superlative performances and insightful direction make this an unforgettable film.



Eight Men Out

Origin: USA
Running Time:
Filmmaker: John Sayles

John Sayles' latest (and arguably best) film is the inside story of how America's national pastime became a national scandal. In 1919, a few disgruntled Chicago White Sox players agreed to throw the World Series to collect $80,000 from a group of East Coast gamblers. Along the way they ruined their reputation as the hottest baseball team ever, and rather carved a niche in history as the infamous "Black Sox." Sayles' film has been praised for it's objective account of an historical event. *Eight Men Out* also features an eclectic cast, which includes Charlie Sheen, John Cusack, Christopher Lloyd, and Strouds Terkel. Sayles appears in the role of Ring Lardner. From the director of *Return of the Secaucus Seven, Brother From Another Planet* and *Maetwan.*

Track 29

Origin: Great Britain
Running Time: 90 minutes
Filmmaker: Nicholas Roeg

Nicholas Roeg is known as a brilliant visual stylist; his latest film is no exception. *Track 29* is a surreal, electrifying ride into the abyss of illusion, fantasy, and deep human needs. Theresa Russell plays Linda Henry who, after a traumatic rape and teenage pregnancy, has retreated into an alcoholic haze. Her eccentric husband (Christopher Lloyd) is an incompentent doctor who is totally absorbed by his model railroad hobby. A chance event conjures up a visit from a mysterious, unsettling stranger (Gary Oldman) who claims to be Linda's long lost son. Roeg cleverly constructs a barbed-wire fence between reality and illusion and forces the viewer from one side to another ...and back again. *Track 29* has won Time magazine's "Critic's Choice" award.

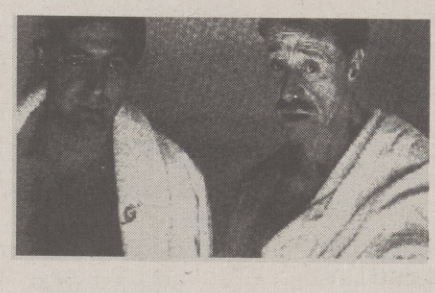
Torch Song Trilogy

Origin: USA
Running Time: 126 min.
Filmmaker: Paul Bogart

Arnold(Harvey Fierstein) is a performer in a transvestite act who feels that it is time for a meaningful relationship. He falls in love with Ed only to be thwarted in favor of a woman. He meets Alan, who he begins to care for very deeply. But, this affair is doomed when Alan betrays Arnold for Ed. And, Arnold has yet to sort out complications with his mother(Anne Bancroft). And so it goes on... In this film adaptation of his Tony Award- winning play, screenwriter Harvey Fierstein retains the sympathy and warmth of the original to come up with a sensitive, bittersweet portrayal of the gay life style and the ups and downs of a pendulous relationship. The New York Times says the film version is lovable and done entertainingly well.

Things Change

Origin: USA
Running Time: 105 minutes
Filmmaker: David Mame



David Mamet, who won critical acclaim for his first film *House of Games'* returns with this whimsical, rags to riches comedy. Joe Mantegna stars as a Mafia boss who persuades a poor Sicilian shoeshine man, played by Don Ameche, to take the rap for a murder he committed. Mamet is excellent at harvesting wit and comedy from this wicked underworld. Other scripts to Mamet's credit are *The Untouchables* and *House of Games.*

China Lessons

Origin: USA
Running Time: 30 min.
Filmmaker: George S. Semsel

China Lessons, filmed in the People's Republic in l984-85, is a personal exploration of cultural differences. The film, on first viewing, is deceptively simple—a series of "home movies" separated by sections of a hand-written letter home to Mom and Dad. On closer examination, it stands as a metaphor for living in a land in which one cannot communicate effectively. Ohe hears on the sound track bits and snatches of Chinese lessons into the expression of time, parts of broadcasts from the Voice of America and Radio Beijing, English lessons spoken by Chinese high school students, and the translation into Mandarin of the letter. The letter, on the screen for frustratingly brief times, echoes the problems the foreign resident confronts in a land whose language is incomprehensible and strange. Rather than depict the exotic, the visuals document ordinary moments, those elements of contemporary living one might encounter anywhere: work units and public parks, fisherman and marketplaces, factory kitchens and holiday picnics. At the end, we return to the sea, where we have been before and to which we all will return again.

Debajo del Mundo

Origin: Argentina
Running Time:
Filmmaker: Beda Docampo Feijoo and Juan Bautista Stagnaro

This new film from Argentina is about a family of Polish Jews who hide in an underground tunnel to escape Nazi persecution. The film is based on a true story of the day to day survival of the parents and their four sons. This is a powerful, poetic film which places the audience in a painful, helpless position in relation to the family's struggle.

Testament

Oriigin: Great Britian
Running Time: 80 minutes
Filmmaker: John Akomfrah

John Akomfrah was born in Ghana in 1957, but has lived the majority of his life in Great Britian, where he is a founding member of the *Black Audio Film Collective*, established in 1983. **Testament** is Akomfrah's second film and exemplifies the *Film Collective's* excellent testament of sound ,with its rich blend of modern and traditional African music. The film deals with the experience of a TV journalist named Abena upon her return to her native Ghana after years of exile. She has gone back to Ghana to make a feature about the making of Werner Hertzog's Corbe Verde , and while there , re-lives her tragic political past. This film is thoughtfully conceived and beatifully made despite Akumfrah's very limited resources. At last years Festival Akumfrah's first film *Handswoth Songs,* which documented how civil disorder was reported through the mass media, was well received. The AthensFilm Festival is very pleased to have John Akomfrah here for the screening of this new feature on May 2 at 7:00 pm.

Ouaga: African Cinema Now

Origin: Africa
Running Time: 60 minutes
Filmmakers: Kwata Nee-Owoo Kwesi Owusu

Ouaga is a documentary film about the Ouagadougou Film Festival. With interviews with filmmakers and excerpts from their films, this work provides an excellent overview of contemporary African Cinema. This film will be shown in conjunction with George Semsel's *China Lessons* on April 30th at 3:00pm.

Competition Entries

VIDEO

SHORT EXPERIMENTAL

THINGS I KNOW ABOUT R.R.
Tchang-yu Kim
Ohio
9:30

3 SELECTIONS: BALLET DI-GI-TAL
Coleman and Powell
Pennsylvania
15:00

A VIDEO HANDBOOK FOR THE VISUALLY IMPAIRED
Kathi Krenek
Ohio
5:45

AIN'T GONNA PEE IN THE CUP
Bianca Miller
New York
3:30

ANIMAL (LOCO) MOTION AND (DIS)PLACEMENTS
Irit Batsry
New York
27:20

AT THE GALLERY
John Halley
Ohio
9:00

BLACK SLIPS AND NEON DANCING
N. Caldararo & D. DeRasmo
California
4:00

CONNECTION: AN ETHIOPIAN TALE
Myrna Schloss
New York
10:00

DISCARDED TESTAMENT
Greg Wildes
Massachusetts
10:00

EYES ON THE ROAD
Stewart Applegath
Canada
11:20

FABLE
Prajna Paramita Parasher
Pennsylvania
6:30

FRANKENSTEIN
Robert Russett
Louisiana
8:30

INSIDE/OUT
Scott Anderson
Missouri
7:00

KAGEN
Atsushi Ogata
Massachusetts
9:00

LEAVING THE GROUND
Vin Grabill
Maryland
5:00

LILITH
Steina
New Mexico
9:00

MEDUSA'S BEAUTY SECRETS
Cheri Gaulke & Sue Maberry
California
10:00

MINDS FLIGHTS
Mason Mills
Virginia
5:00

MONET GARDEN SYNTHESIZED
Taka Iimura
New York
14:30

MORNING COFFEE
Wendy Barnett
California
8:00

MORNING DANCE
Michael J. Saul
California
10:00

MY COUNTRY 'TIS OF THEE
Annette Barbier
Illinois
9:00

O
Scott Anderson
Missouri

ON THE ROAD GOING THROUGH
Leighton Pierce
Iowa
14:50 minutes

PERFECT CORPSE
Mary Ann Toman
New York
5:00

PHENOMENOLOGY (PTS A,B,C)
Andrew Neumann
Massachusetts
17:00

PRECESSION OF THE SIMULACRA
Sara Hornbacher
New York
22:00

REFUGE/ES
D. Maria Benfield
Illinois
8:40

SEASON'S GREETINGS 88-89
Alessandro Machi
California

SELFSAME
Michael Schell
New York
9:00

SHELLSHOCK
Eugene Martin
Pennsylvania
7:00

SOMAPHON
Nino Rodriguez
California
5:00

SUCCESS...OPM PAH DE BUCKS
Celia Shapiro
New York
10:00

SUSPENDED, FOUR DANCE SUITES
Cat Ashworth
New York
15:00

TABLE OF SILENCE
Annette Barbier
Illinois
14:00

TAKING STOCK
Cat Ashworth
New York
25:00

THAT FAR AWAY LOOK
Tony Conrad
New York
20:00

THE CENTER FOR NEW TELEVISION
E.D. Klepper
Illinois
3:30

THE EVENING TWILIGHT MEETS BRAINWAVE
M. Schulze
W. Germany
11:30

THE HORRORS OF CHRONIC DEPRESSION
Mark Sawyer
Texas
14:00

THE THUNDERING SCREAM OF THE SERAPHIM'S DELIGHT
Reynold Wiedenaar
New York
14:29

THE WHOLE TRUTH
Larry Kaufman
California
14:15

UNDERTOW
James Byrne
New York
6:50

VIRTUAL FICTIONS
Matthew Konicek
Illinois
4:30

VISITATIONS
Terry N. Terry & Barbara Morris
Michigan
6:00

WINDFALL
Art Nomura & Mary Daval
California
10:42

WOOLF
Virginia Sandman
Massachusetts
23:00

FEATURE EXPERIMENTAL

ART OF MEMORY
Woody Vasulka
New Mexico
37:00

INCIDENCE OF CATASTROPHE
Gary Hill
Washington
43:51 minutes

ANIMATION

EASTERN EXPERIENCE
Alan Nelson
Illinois
11:00

LEAVE ME ALONE
Jim Blashfield
California
6:37

COMPUTER DREAMS
Geoffrey de Valois
California
58:00

THE HEISENBERG UNCERTAINTY PRINCIPLE
Janice Tanaka
Colorado
17:00

FIDEX
Doug Ward
California
3:00

THE GENTLE GIANT: THE TOOTH FAIRY IS BROKE
Children's Television International
Virginia
14:48

MORSALAZUNT II
Tanya Weinberger
New York

THE LEGEND OF SLEEPY HOLLOW
Children's Television International
Virginia
14:28

SPEED DEMON
Will Vinton & Jerry Kramer
California
13:00

THE ART DREAM
D. Haxton
New Jersey
2:30

SHORT TRADITIONAL NARRATIVE

TRYING TIMES: THE VISIT
Alan Arkin
California
28:30

LIFE AFTER EIGHT
Marilyn Belec
Canada
20:00

STRIKE
Mark Douglas Fry
Indiana
12:00

THE INSULT
Phillip Badger
Colorado
22:37

REUNION
Regge Life
New York
35:00

NOTES FROM A LADY AT A DINNER PARTY
David Angsten
Illinois
25:00

I'D KINDA LIKE TO TRY SOMETHING DIFFERENT
Joyce Weisiger
Calfornia
3:00

SHORT RIBS
Karen S. Schindler, Jim Lincoln & Mike Sinclair
Virginia
22:30

CHANNING
John Shorney
California
20:00

TERROR IN THE PARK
Michael Ensminger
Colorado
11:00

LETTER TO MY FATHER
Sally Kaplan
New York
12:00

H'WOOD
Peter Byck
California
16:00

HE-MEN
Thomas Whelan
New York
7:02

FEATURE TRADITIONAL NARRATIVE

SPLIT BRITCHES
Matthew Geller
New York
57:50

BOUGHT & SOLD
Michael P. DiPaolo
New York
87:00

INTRUDERS
Leila Goldoni
California
44:30

EMA'S ADVENTURES: PART TWO
Lee Eifermann
New York
45:00

RAISIN IN THE SUN
Bill Duke
California
180:00

SHORT EXPERIMENTAL NARRATIVE

SLEEPING BAG
Bob Kaputof
California
10:00

VIDEO

FLAG
Linda Gibson
New Jersey
24:00

A MOORING IN TIME
George N. Nista
Pennsylvania
12:50

THE MOTHERLAND
Juan Downey
New York
7:15

CHICAGO SUN TIMES
Douglas Dresher
Illinois
5:05

CONSIDER ANYTHING, ONLY DON'T CRY
Helen DeMichiel
Minnesota
22:05

BEES AND THOROUGHBREDS
Matthew Geller
New York
28:26

CREATURE NITES OF OHIO
Philip Paternite
Ohio
10:00

THE BATH
Karen Helmerson
Ohio
6:00

THE BIG INNING
Dennis Darmek
Wisconsin
8:30

TOOLS AND LINGERIE
Jay Yager
Michigan
13:47

BERLIN: TOURIST JOURNAL
Ken Kobland
New York
18:50

THE STEAK
Sue Mathoson
Canada
25:46

A PASSION
Jan York
Maryland
9:00

COLOR SCHEMES
Shu Lea Cheang
New York
28:40

BINGE
Lynn Hershman
California
28:00

JUGGLING LOVE
Jeff Danger
Massachusetts
12:00

NEW VISION: THE FIRST MASCULINEST VIDEO
Carlos Terrazas
Arizona
5:30

PIRATE MOON
Terese Svoboda
New York
20:00

COUNTERCLOCKWORK
Mark Douglas Fry
Indiana
5:15

SURVIVAL? A DESERT PRIMER
David H. Johnson
New York
13:00

ALARM CLOCK
Steven V. Tringall
Massachusetts
10:00

HEARTBEAT
Kim Smith
Texas
18:50

FIDELITY NOT MUTUAL
John J. Michalczyk
Massachusetts
24:00

CLEAN MACHINE
K.O. Beckman
California
27:30

A BIG TRAGEDY IN THE AIR
Andress Tapia-Urzua
Pennsylvania
15:00

THIS TOWN WILL TEAR YOU APART
Barnaby Levy & Wayne Reynolds
New Jersey
24:22

VIVABOZ
Andres Tapia-Urzua
Pennsylvania
15:07

LOOK AT ME
Terry N. Terry
Michigan
3:00

DATELINE FOR DANGER
Bruce Charlesworth
Minnesota
24:00

SOME PEOPLE
Mary Easter
Minnesota
19:00

THE REST OF DONNA
Don Cox
Pennsyvania
29:50

THIS SICKNESS
Tony Roberts
Ohio
29:30

BY WAY OF FICTION
Tess Payne
Canada
22:13

THE GREAT FRONTIER
Greg Durbin & Dan Boord
California
29:00

*NATURAL MAN
Michael Carroll
N. Carolinia
14:00

LIGHT PATH
M. Diskin
Indiana
26:30

SUITCASES
Sam Rosenthal
California
28:00

SOJOURN EARTH
Robert Marient
California
30:00

BONJOUR
Josep Girbau & Robert Maragall
Spain
30:00

I'M A FOOL TO WANT YOU
Josep Girbau & Joan Maragall
Spain
30:00

FEATURE EXPERIMENTAL NARRATIVE

BARDO OF DREAMS
Mitchell Loch
California
44:00

MOONWALKER

Jerry Kramer & Colin Chilvers
California
93:05

A FAMILIAR STORY
Randy Vandergrift
California
32:45

FEATURE DOCUMENTARY

KAI
Robert Huot
New York
32:15

STOPPING THE COMING ICE AGE
Larry Ephron
California
56:34

NEWARK: THE SLOW ROAD BACK
Sandra King
New Jersey
58:38

ISADORA DUNCAN: MOVEMENT FROM THE SOUL
Dayna Goldfine & Daniel Geller
California
58:00

AUSTRALIA'S TWILIGHT OF THE DREAMTIME
Stanley Breeden & Belinda Wright
Pennsylvania
57:30

KEEPING THE HOME FIRES BURNING
Sara Diamond
Canada
49:00

THE COLOR OF HONOR
Loni Ding
California
90:00

INSIDE LIFE OUTSIDE
Sachiko Hamada & Scott Sinkler
New York
57:00

WARRIORS
Deb Wallwork
North Dakota
58:00

BLUE COLLAR AND BUDDHA
Taggart Siegel
Illinois
57:00

KANSAS CITY JAZZ-PART ONE
Bill Shaffer
Kansas
58:40

DREADFUL MEMORIES
Mimi Pickering/Appalshop
Kentucky
35:00

TESTING THE WATERS
Lynn Corcoran
Pennsylvania
57:10

IN THE ABSENCE OF PEACE
Michael Martin & Robert Shepard
New Jersey
54:00

INSIDE THE SOVIET CIRCUS
Miriam Birch
Pennsylvania
57:50

METRO: MANHATTAN CHOWDER
Sonja Gilligan
New York
90:00

WHATEVER HAPPENED TO ZWORL QUERN?
Deborah Matlovsky
New York
34:00

YAN: PROFILE OF A DANCER
John Spaulding
Michigan
45:30

THE FIERY CROSS OF THE KKK - A CLOSE UP LOOK
Robert Miller
Pennsylvania
90:00

PERFORMANCE: THE LIVING ART
Ralph Vituccio
Pennsylvania
57:00

JIMMY DOOLITTLE - AN AMERICAN HERO
David Hoffman
Maine
57:00

EMMELINE: SINS OF OUR MOTHERS
Rocky Collins
Maine
57:00

VOICES IN DISSENT
Joan Harvey
New York
60:00

SHOWDOWN IN ATLANTA
Ira Manhoff
New York
33:00

ARGENTINA
Luis Valdovino
Illionis
35:14

HALFTIME
David Sutherland
Massachusetts
86:00

MARIANNE MOORE: IN HER OWN IMAGE
Jeffrey Schon
New York
58:00

LOSING CONTROL
Gary Krane & Gary Houser
Ohio
57:00

AFTER SOLIDARITY
Gaylen Ross
New York
58:00

A.S.U. INTERNATIONALE
Jeffrey B. Dunst
Missouri
48:00

I ASK FOR WONDER - EXPERIENCING GOD
Brian Kwartler
New York
57:08

ISRAEL '88 - THE DREAM AT FORTY
Brian Kwartler
New York
46:20

WORKS OF ART AND ENID
Jeffrey K. Ruoff
Iowa
35:45

KENNETH PATCHEN: AN ART OF ENGAGEMENT
Thomas R. Koba & Larry Smith
Ohio
45:00

A CENTURY OF SUCCESS
Russell A. Jenisch
Ohio
58:30

Festival Calendar

APRIL

MAY

	FRI 28	SAT 29	SUN 30	MON 1
Varsity	Opening Celebration 7:00 **HIBISCUS TOWN 8:00**	35 mm Competition Films 5:00 **WEDDING IN GALILEA 7:00** **8 MEN OUT 9:30**	**TRACK 29 1:00** **WEDDING IN GALILEA 3:00** **HIBISCUS TOWN 7:00** **TRACK 29 9:30**	**TORCH SONG TRILOGY 5:00** **THINGS CHANGE 7:00** **LOVE IS A DOG FROM HELL 9:30**
Mitchell Auditorium	Feature Documentary Film 8:00	Short and Feature Narrative Film 1:00 - 3:00 **Dutch Films 7:00** Short Experimental Narrative Film 9:30	**CHINA LESSONS 3:00** Short Experimental Film 5:00 **VIRGIN MACHINE 7:00** **Ed Jones 9:30**	**Ayoka Chenzira 7:00** Short Experimental Film 9:30
Forum Theater	Short Experimental Video 8:00	Short Narrative Video 7:00 Short Experimental Narrative Video 9:30	**Victor Masayesva Jr. 7:00** Feature Documentary Video 9:30	Short Experimental Narrative Video 7:00 Feature Documentary Video 9:30
Other		Kids Festival 1:00 (City Recreational Building) Short Documentary Video (City Recreational Building) 3:00 National Black Programming Consortium 9:30 (Frontier Room)		Feature Documentary Video 7:00 (Frontier Room) Raisin' in the Sun 9:30 (Frontier Room)

TUE2	WED3	THU4	FRI5	SAT6
THIN BLUE LINE 5:00 **TUCKER 7:00** **A MAN FACING SOUTH EAST 9:30**	**THINGS CHANGE 5:00** **8 MEN OUT 7:00** **UNDERGROUND 9:30**	**LOVE IS A DOG FROM HELL 5:00** **THIN BLUE LINE 7:00** **TORCHSONG TRILOGY 9:30**	**UNDERGROUND 5:00** **A MAN FACING SOUTH EAST 7:00** **TUCKER 9:30**	Short Documentary Film 1:00 Short and Feature Narrative Film 3:00 **BEST OF THE FILM FESTIVAL 7:00 AND 9:30**
VIRGIN MACHINE 5:00 **TESTAMENT 7:00** **USED INNOCENCE 9:30**	Short Documentary Film 7:00 Short Experimental Narrative Film 9:30	Short Experimental Narrative Film and Animation 5:00 -7:00 **CHINA LESSONS 7:00** Feature Documentary Film 9:30	Feature Experimental Narrative Film 5:00 **USED INNOCENCE 7:00** **Brady Lewis 9:30**	Feature Documentary Video 1:00 **BEST OF THE VIDEO FESTIVAL 7:00 AND 9:30**
Short Documentary Video 7:00 **Lithuanians 9:30**	**Diane Teramana 7:00** **Lithuanians 9:30**	Short Experimental Video 9:30	Short Experimental Video 7:00 Feature Documentary Video 9:30	
		Short Documentary Video 7:00 (Frontier Room) **Tom Palazzolo 9:30** (Scripps Hall Ampitheater)	Short and Feature Documentary Video 6:30 (City Recreational Building)	

The Festival's Opening Celebration will Happen at 7:00 p.m. outside the Varsity Cinema, 41 South Court, April 28.

Thursday, May 4, Supporter Appreciation Night, a free outdoor event at the Scripps Hall Ampitheater will feature the works of Tom Chicago (AKA Tom Palazzolo)

VIDEO

SONGS UNWRITTEN: A TAP DANCER REMEMBERED
David Wadsworth
Pennsylvania
58:00

WHO SHOT PRESIDENT KENNEDY?
Robert Richter
New York
58:00

CONSERVING AMERICA: THE WETLANDS

Jonathan Donald
Pennsylvania
58:30

THE INFINITE VOYAGE
Lionel Friedberg
Pennsylvania
57:50

POSITIVE IMAGES
Julie Harrison
New York

REVELATIONS
Paul Watson
West Virginia
57:11

SHORT DOCUMENTARY

DANNY
Stashu Kybartas
Illinois
20:00

RHAPSODY IN ORANGE
Nina Hasin
Massachusetts
10:00

HARD TIMES IN THE COUNTRY: THE SCHOOLS
Anne Johnson/Appalshop
Kentucky
28:30

ON OUR OWN LAND
Anne Johnson/Appalshop
Kentucky
28:30

OUT IN SUBURBIA: THE STORIES OF ELEVEN LESBIANS
Pam Walton
California
28:00

WHEN THE FAMILY GETS AIDS
Slawomir Grunberg
New York
30:00

VOGUING: THE MESSAGE
Jack Walworth, Dorothy Low & David Bronstein
New York
13:00

PROPHET
Sandra King
New Jersey
28:45

SADOBABIES: RUNAWAYS IN SAN FRANCISCO
Nancy Kalow
North Carolina
30:00

HISTORY OF NEW YORK
Jem Cohen
New York
22:00

CINTHIA'S WINDOW
Eugene Martin
Pennsylvania
17:00

PETER, DONALD, WILLIE, PAT
Mike Majoros
Massachusetts
29 :00

SIGNS OF THE TIME
Leandra Little
New Jersey
27:30

TESTING THE LIMITS: NYC
Testing the Limits Collective
New York
29:45

NYC & THE HUDSON RIVER: DOWNSTREAM & ...
Educational Video Center
New York
14:30

CRACK CLOUDS OVER HELL'S KITCHEN
Educational Video Center
New York
17:55

IN DEFENSE OF ANIMALS
Julie Akeret
New York
27 minutes

LIFE STORIES
Eric Scholl
Illinois
25:08

CRASH TEST
Luthor Conant
Pennsylvania
4:00

CROSS CURRENTS ON THE MISKITO COAST
Mark Dworkin, Melissa Young & John Mifsud
Washington
28 minutes

FINDING OUR WAY TOGETHER: PEOPLE WITH AIDS ...
Mark Dworkin & John Mifsud
Washington
28:00

RAPE STORIES
Margie Strosser
Pennsylvania
25:48

LAMOTREK: HERITAGE OF AN ISLAND
Eric Metzgar
California
26:30

THE BLACK TULIP
Pacho Lane
New Mexico
26:15

FLYING HORSES
Virginia Quesada
Maryland
6:14

PREPARING FOR THE 21ST CENTURY ...
Ian Thiermann
California
29:00

WHEN DIAMONDS WERE A GIRL'S BEST FRIEND
Janis L. Taylor
Illinois
26:20

BARI-ELLEN, CAN Y0U HEAR ME?
William Tyler Smith
New York
6:00

FALL AFTER NEWTON
Lisa Nelson
Vermont
23:00

ART/NEW GUINEA/ART
Phyllis Yes
Oregon
12:00

AMERICAN ART TODAY: A VIEW FROM THE WHITNEY - THE 1987 BIENNIAL
Russell Connor
New York
28:00

WEBSTER FINER FOOD STORE
Brian Perkinson
Illinois
12:20

STRANDS
Kevin Michael Balling
North Carolina
28:00

A RENAISSANCE EVEN SONG
Sylvia Sirbu
New York
30:00

JAMES WRIGHT'S OHIO
Thomas R. Koba & Larry Smith
Ohio
28:15

TALK HAIR TALK
Joe Murphy
North Carolina
27:30

ONE STEP FURTHER
Marc Cerutti & Scott Robbe
New York
20:00

REGULAR LIVES
Thomas C. Goodwin & Geraldine Wurzburg
Washington D.C.
28:33

RAGS TO RICHES
Jean Michelson
Ohio
10:00

BRIEF ENCOUNTERS
Benita Abrams
New York
8:28

A PLACE CALLED EVERGREEN
Susan Haven Scheer
California
30:00

ROOM 19
Liz Mersky
Ohio
29:00

50 YEARS
Kevin Hughes
California
7:53

TOGETHER - 1987 UNITED WAY PROGRAMS
Terry Meehan & Lisa Metro
Ohio
14:00

THE PROMISES OF A PIONEER'S DREAM
W.J. Dupuis
Virginia
13:00

SAIL ON
Nico Mulder
Massachusetts
4:40

THE BIRTH OF AN ART
David Lee Guss
Arizona
30:00

ART IN THE PUBLIC EYE: THE MAKING OF DARK STAR PARK
Nancy Holt
New York
33:00

IMPRESSIONS OF JORDAN
Marianne Connor
Pennsylvania
20:25

KEEP SHING
William Kressbach
Michigan
9:00

HOME MOVIES 1938 - 1976
Cyndi Morgan
Illinois
3:15

A DAY TO REMEMBER
Shelby York
California
29:50

APPRECIATING FRIENDS
George H. Byer
California
9:00

JUST KEEP GOING
Ellen A. Meyers
Illinois
25:00

THE LAST JANUARY TERM
Clark Bavin
Virginia
28:00

LEARNING FOR A LIFETIME
M. Diskin
Indiana
19:00

TALK TO ME
Terry N. Terry
Michigan
28:00

SHALL WE GATHER AT THE RIVER
Karen McCoy
Massachusetts
16:12

NEURO
Robin Whitman
California
28:00

F I L M

SHORT EXPERIMENTAL

FLAG DAY
D.M. Kaufman
California
9:00

TAKE ME OUT TO THE BALL GAME
Helen Prince
California
8:30

UNION
Jeff Armstrong
Ohio
18:00

DRINKING FROM THE STREAM
Sandy Maliga
Minnesota
14:00

HIAWATHA
Martha Davis
Minnesota
8:00

DECODINGS
Michael Wallen
California
15:00

FALLEN ANGELS
Jeffrey Ruoff
Iowa
7:00

TREMULOUS INCREDU-LITES
Jon Stout
New York
18:00

BAUMANN
Sebastian Dellers
Switzerland
3:00

INCIDENT
Mike Westphal
Illinois
5:00

VERTICAL HORIZON
Corwin Bell
Colorado
15:00

EYEPLAY
Andrew Langton
Utah
6:00

A PLACE WITH MANY ROOMS
Fumiko Kiyooka
Canada
14:00

ANGLE OF RETURN
Susan Winter
Virginia
12:00

GRADIVA
Sharon Couzin
Illinois
30:00

BOUQUET
Sharon Couzin
Illinois
20:00

GEIST
Hilary Morgan
California
5:00

REQUIEM
Phil Cummins
California
2:00

THE GARDEN OF EDEN
Robert Flowers
Oklahoma
8:30

NOTHING WAS PROVEN NOBODY CARED
Sally Mendzela
Iowa
5:30

JACKASS JOHNNY
Alex Busby
Canada
25:00

THE FREUD JONG SPLIT
Jonathan Pollard
Canada
10:00

FRAMING A HOUSE
Bill Turner
North Carolina
7:00

ENDANGERED
Barbara Hammer
California
18:00

PUNCH FILM
John Brister
Minnesota
5:00

PICTURE OF ME
Peter Walsh
Maryland
3:15

CROSS BODY RIDE
Jeff McMahon
New York
12:12

WHAT'S LEFT IS WIND
Leighton Pierce
Iowa
4:00

YOU EVER HEAR OF WYATT EARP
Bill Creston
New York
10:00

IN THE NAME OF THE FATHER
Maria Marewski
New York
20:00

BAR YOHAI
Robert Ascher
New York

STATION
Eric Klein
New York
6:00

A VISIT TO THE EX-PERIMENTAL FOREST
Robert Rasgaitis
California
12:00

ANIMATION

THE TRAP
Amy Kravitz
Rhode Island
5:30

IN & OUT
David Fine
Canada
9:00

HOTEL DU HEARTBREAK
Adam Green
Illinois
5:40

IT'S TIME TO
Klausner/Sondin
California
5:00

DREAM GARDEN
Lynn Becker
California
5:00

WEENY TOT
Robert Doucette
California
5:00

SKETCHES
Jackie Ross
Maryland
4:00

EVOLUTION : THINGS NEVER SEEN
Bill Jarcho & Craig Mathieson
Maryland
3:45

GOODBYE GRANDPA
Liz Goulet
Rhode Island
4:05

AGNES ESCAPE FROM THE NURSING HOME
Eileen O'Meara
California
4:00

TV
Robert Flowers
Oklahoma
2:30

PLASTIC DREAMS
Louis Siegel
Canada
3:00

WHY
Suzanne Dimart
New Jersey
2:40

KUNG FU FANTASIA
Shiaanjung Chiou
Pennsylvania
1:06

THE BOY WHO DREW CATS
Virginia Wilkos
Connecticut
4:00

TWO MEN
Alan Luft
Wisconsin

SHORT TRADITIONAL NARRATIVE

BREAKFAST MES-SAGES
Susan Emishwiller
California
16:00

PARTICLES OF OPPOSING CHARGES
Judy De Tar
California
24:00

THE BACKSTAGE
Paul Nibley
Utah
15:00

WOLFCHAIN
Josef Steiff
Illinois
15:00

BLIND DATE
Clark Bavin
Virginia
11:00

THE HITCH-HIKERS
Alan Bergman
California
30:00

A BORDER CROSSING
Rebecca Taggart
Pennsylvania
21:30

ANNE'S EYES
Eric Burke
New York
5:00

DAILEY DOUBLE
Doreen Bartoni
Illinois
18:00

HERITAGE
Douglas Bachman
New York
18:10

LOTUS
Arthur Dong
California
27:00

FOUR CORNERS
Dan Chaika
California
22:00

VIRGIN VIRGIN ON THE WALL
Andy Clark
New York
10:00

THREE FINGERS
Thomas Kanady
California
14:30

JOKERS
Dan Wachspress
New Jersey
10:00

THE LOVESONG OF LEO BLOOM
Michael Engel
California
30:00

MY FIRST HAIRCUT
Alex Zamm
New Jersey
9:00

JUST FOR THE TAKING
Jenny Hwozdek
New York
28:00

ONCE YOU'RE IN
Lauren Greenfield
New York
24:00

WARM, FLAVORLESS GELATIN
Thomas Tosi
New Hampshire
15:00

TRACKS
Rupert Nadeau
California
22:00

THE RETURN OF HARRY
John Robbins
California
26:00

AFTERLIFE OF GRANDPA
Paul Pesce
New York
23:34

OVERNITE SUCCESS
Richard Schenkman
New York
23:00

ROUTED
David Ullendorf
New York
28:40

CROSSWORDS
Adam Idelson
New York
19:00

CITIZEN DICK
Arthur Borman
California
10:00

NO PAIN, NO GAIN
Tom Brozovich
California
7:00

KAZOO
Lydia Robertson
New York
13:29

DUEL AT DINNER
Mark Lyons
California
8:00

HOMELAND
Jim Jordan
California
29:00

PROHIBITION
Chris Boebel
New York
22:00

MASTER OF THE MANOR
F. Miguel Valenti
Conneticut
25:38

GABRIELLE'S STORY
Patricia Romeu
Pennsylvania
20:00

EDDIE'S BIG BROTHER
John Teal
California
25:00

F I L M

FEATURE TRADITIONAL NARRATIVE

MOTHER, MOTHER
Dickoff, Micki
California
35:00

STEAL AMERICA
Lucy Phillips
California
48:00

THE STUPID YEARS
Alyson Mead
New York
78:00

MY OWN HEART
Rosemary Ricchio
New York
38:00

BROKEN VICTORY
Jonathan Smith
California
79:35

CHIVALROUS DEEDS OF A NINCOMPOOP
Carl Calcana
California
87:00

SOLDIER JACK
B.J. Fleming Williams
Virginia
40:00

STORM
David Winning
Canada
100:00

SHORT EXPERIMENTAL NARRATIVE

NINA SLIT IN TWO
David William
Virginia
30:00

COLPEVOLE D'AMORE
Rocco Caruso
New York
9:00

SECURE
Robert Christopher
Missouri
16:00

DROWNING
Juan Vadivia
Illinois
30:00

MOTHER OF WOLVES
Peter D'Auria
New York
23:00

THE SUNRISE
Akira Banchi
Ohio
9:00

DEMIMONDE
David Baltzer
California
14:00

CATCHING FIRE
Josef Steiff
Illinois
23:00

INSTRUCTIONS FOR CRYING
Maria R. Bozzi
California13:00

NARCISSUS
Sheldon Schiffer
California
8:00

FLIGHT IN THE SHADOW
Myron Murakami
California
17:38

ONE SUNDAY AFTERNOON
Li Po Ching
New York
18:00

STOP
Mark Ruzzin
New York
12:00

LAST CALL
Stan Webb
California
14:00

SHARON AND THE BIRDS ON THE WAY TO THE WEDDING
Lynn Kirby
California
26:00

PARIS X 2
Jay Rosenblatt
California
26:00

PUBLIC ENEMY
Paul Bloom
California
7:40

MOCK GRAVITY
Franco Marinai
New York
29:47

A TABLE AND TWO CHAIRS
Dina De Luca
New York
24:00

SUN MOON AND FEATHER
Bob Rosen
New York
26:00

UNDER MY SKIN
Dorna Khazeni
Utah
9:00

SAMANTHA
Richard Rothrock
Ohio
23:00

ONE
Greg Babiuk
New York
3:00

Jurgen Bruning
New York
3:00

RETURN FIRE
James Miller
California
15:00

ONE DAY, THE REFRIGERATOR BROKE
Eric Mueller
Iowa
3:30

NOBODY'S HOME
James Lipetzky
Iowa
6:00

A GIRL CALLED CATHERINE
Jennifer Howe
Illinois
15:00

ZIZI, I'M YOURS
Daniel Curran
Illinois
27:00

SUBMITTING
Craig Schlattmann
California
17:00

ASYLUM
Matt Sisson
Michigan
28:00

TRUST ME
Tom Finerty
Illinois
17:43

VOLATILE MEMORY
Sandra Tait
New York
15:00

REDA GREW, REDA SHRANK
Sayer Frey
Minnesota
14:30

FINGERED
Srinivas Krishna
Pennsylvania
15:00

ELECTRIC JESUS
Kyle Bergersen
Iowa
6:00

FEAR OF GOD
Richard Sabatte
California
14:55

A MAZE OF FACES
J.D. Eugenio
California
19:10

QUIZAS
Teressa Longo
California
28:00

NEUTRAL MASK
Debbie Ungar
Massachusetts
9:00

LEGENDS OF DOO-WOP
Tony Mortillaro
California
4:00

CALLED BY NAME - CELEBRATING BAPTISM TODAY
Karl Holtsnider
California
12:00

FEATURE EXPERIMENTAL NARRATIVE

DAMNED IF YOU DON'T
Su Friedrich
New York
42:00

ALTERNATIVE CAREERS FOR STARVING ARTISTS
Brick Briscoe
California
118:00

AN EMPTY BED
Mark Gasper
New York
56:00

URGE
Billy Lux
New York
82:00

BLACK EARTH
Jesse Nishihata
Canada
58:00

FEATURE DOCUMENTARY

BEHAVIORAL TREATMENT OF AUTISTIC CHILDREN
Robert Aller & Edward Anderson
New York
43:00

COWBOY POETS
Kim Shelton
California
53:00

I LLUMINATIONS
Robert Burrill
California
58:00

COVERUP - BEHIND THE IRON CONTRA AFFAIR
Barbara Trent
California
76:00

BODY POLITIC
Betsy Bromberg
California
40:00

STRANGERS IN TOWN
Louis Siegel
Canada
43:00

LA OFRENDA: THE DAYS OF THE DEAD
Lourdes Portillo
California
56:00

CARVED IN SILENCE
Felicia Lowe
California
45:00

PROMISES TO KEEP
Ginny Durrin
Washington D.C.
57:00

SERMONS AND SACRED PICTURES
Lynne Sachs
California
29:00

SHORT DOCUMENTARY

YOU CAN DRIVE THE BIG RIGS
Leighton Pierce
Iowa
15:00

THE SEA AND ME
Jacqueline Frost
Oklahoma
20:00

IN DRYDEN - A SELF PORTRAIT
Ruth Schickel
New York
10:00

CROSSING THE RIVER
Camelia Frieberg
Canada
27:00

FIRST I WANTED TO FIND THE TRUTH
Jon Bang Carlsen
Denmark
29:00

EASTERN SPIRIT WESTERN WORLD
Daria Sommers
New York
27:44

HOME TO MONTANA
Paul Monaco
Montana
28:50

THE MEASUREMENTS OF OXFORD
Barry Kimm
Iowa
8:00

SITE FILM 110A
Bill Simonette
New York
8:00

COLLECTING AMERICA
Rick Harper
California
28:00

ASIMBONANGA
Ken Kimmelman
New York
6:30

THE LAST PIECES OF THE PUZZLE
Andy Chu
Ohio
16:00

MOVING TOWARD THE LIGHT
Kathleen Dowdy
California
18:00

MARY LYON: PRECIOUS TIME
Jean Mudge
Illinois
30:00

OLIVE'S FARM
John Columbus
New Jersey
12:00

HELLO
Michael Krause
Federal Republic of Germany
5:00

Video Competition Finalists

SHORT EXPERIMENTAL VIDEO

SHOW 1:
April 28, 8:00 pm, FORUM Theater

SELFSAME Michael Schell 9 minutes
THE THUNDERING SCREAM OF THE SERAPHIM'S DELIGHT
Reynold Wiedenaar 14:29 minutes
SOMAPHON Nino Rodriguez 5 minutes
MINDS FLIGHTS Mason Mills 5 minutes
THE WHOLE TRUTH Larry Kaufman 14:15 minutes
UNDERTOW James Byrne 6:50 minutes
THE HORRORS OF CHRONIC DEPRESSION Mark Sawyer 14 minutes
LILITH Steina 9 minutes
COLOR SCHEMES Shu Lea Cheang 28:40 minutes
PRECESSION OF THE SIMULACRA Sara Hornbacher 22 minutes

SHOW 2:
May 4, 9:30 pm, FORUM Theater

LEAVING THE GROUND Vin Grabill 5 minutes
2 THINGS I KNOW ABOUT R.R. Tchang-yu Kim 9:30 minutes
ON THE ROAD GOING THROUGH Leighton Pierce 14.5 minutes
MONET GARDEN SYNTHESIZED Taka Iimura 14:30 minutes
VIRTUAL FICTIONS Matthew Konicek 4:30 minutes
AIN'T GONNA PEE IN THE CUP Bianca Miller 3:30 minutes
INSIDE/OUT Scott Anderson 7 minutes
THAT FAR AWAY LOOK Tony Conrad 20 minutes
THE ART DREAM D. Haxton 2:30 minutes
INCIDENCE OF CATASTROPHE Gary Hill 43:51 minutes

SHOW 3:
May 5, 7:00 pm, FORUM Theater

O Scott Anderson 5:30 minutes
MEDUSA'S BEAUTY SECRETS Cheri Gaulke and Sue Maberry 10 minutes
SHALL WE GATHER AT THE RIVER Karen McCoy 16:12 minutes
LIAR E. D. Klepper 3:30 minutes
PERFECT CORPSE Mary Ann Toman 5 minutes
KAGEN Atsushi Ogata 9 minutes
TAKING STOCK Cat Ashworth 25 minutes
FRANKENSTEIN Robert Russett 8:30 minutes
ART OF MEMORY Woody Vasulka 37 minutes

SHORT EXPERIMENTAL NARRATIVE

SHOW 1 :
April 29, 7:00 pm, FORUM Theater

CHICAGO SUN TIMES Douglas Dresher 5:05 minutes
BERLIN: TOURIST JOURNAL Ken Kobland 18:50 minutes
CREATURE-NITES OF OHIO Philip Paternite 10 minutes
CONSIDER ANYTHING, ONLY DON'T CRY Helen DeMichiel 22:05 minutes
THE BATH Karen Helmerson 6 minutes
BEES AND THOROUGHBREDS Matthew Geller 28:26 minutes

SHOW 2:
May 1, 9:30 pm FORUM Theater

SLEEPING BAG Bob Kaputof 10 minutes
A MOORING IN TIME George N. Nista 12.5 minutes
TOOLS AND LINGERIE Jay Yager 13:47 minutes
BINGE Lynn Hershman 28 minutes
THE BIG INNING Dennis Darmek 8:30 minutes
THE MOTHERLAND Juan Downey 7:15 minutes
A PASSION Jan York 9 minutes
FLAG Linda Gibson 24 minutes

FEATURE DOCUMENTARY

SHOW 1
April 30, 9:30 pm, FORUM Theater

NEWARK: THE SLOW ROAD BACK Sandra King 58:38 minutes
INSIDE LIFE OUTSIDE Sachiko Hamada & Scott Sinkler 57 minutes

SHOW 2
May 1, 7:00 pm, FRONT ROOM

BLUE COLLAR AND BUDDHA Taggart Siegel 57 minutes
IN THE ABSENCE OF PEACE Michael Martin & Robert Shepard 54 minutes

SHOW 3
May 1, 9:30, FORUM Theater

KEEPING THE HOME FIRES BURNING Sara Diamond 49 minutes
KAI Robert Huot 32:15 minutes
TESTING THE WATERS Lynn Corcoran 57:10 minutes

SHOW 4
May 6, 1:00 pm FORUM Theater

KANSAS CITY JAZZ - PART ONE Bill Shaffer 58:40 minutes

SADORA DUNCAN: MOVEMENT FROM THE SOUL Dayna Goldfine & Daniel Geller 58 minutes

SHOW 5
May 5, 9:30 pm, FORUM Theater

WARRIORS Deb Wallwork 58 minutes
THE COLOR OF HONOR Loni Ding 90 minutes

SHORT DOCUMENTARY

SHOW 1
April 29, 3:00 pm, CITY REC BUILDING

NEURO Robin Whitman 28 minutes
LIFE STORIES Eric Scholl 25:08 minutes
SADOBABIES: RUNAWAYS IN SAN FRANCISCO Nancy Kalow 30 minutes
SIGNS OF THE TIME Leandra Little 27:30 minutes
HARD TIMES IN THE COUNTRY: THE SCHOOLS Anne Johnson/Appalshop 28:30 minutes
CROSS CURRENTS ON THE MISKITO COAST Mark Dworkin, Melissa Young & John Mifsud 28 minutes

SHOW 2
May 2, 7:00 pm, FORUM Theater

VOGUING: THE MESSAGE Jack Walworth/ Dorothy Low, David Bronstein 13 minutes
TESTING THE LIMITS: NYC Testing the Limits Collective, 29:45 minutes
CRASH TEST Luthor Conant 4 minutes
DANNY Stashu Kybartas 20 minutes
HISTORY OF NEW YORK Jem Cohen 22 minutes
PETER, DONALD, WILLIE, PAT Mike Majoros 29 minutes

SHOW 3
May 4, 7:00 pm, FRONT ROOM

ON OUR OWN LAND Anne Johnson/Appalshop 28:30 minutes
CYNTHIA'S WINDOW Eugene Martin 17 minutes
WHEN THE FAMILY GETS AIDS Slawomir Grunberg 30 minutes
CRACK CLOUDS OVER HELL'S KITCHEN Educational Video Center 17:55 minutes
PROPHET Sandra King 28:45 minutes

SHOW 4
May 5, 6:30 - 9:00, CITY REC. BUILDING

NEW YORK CITY & THE HUDSON RIVER: DOWNSTREAM & UP A CREEK Educational Video Center 14:30 minutes
FINDING OUR WAY TOGETHER: PEOPLE WITH AIDS AND THEIR CAREGIVERS Mark Dworkin & John Mifsud 28 minutes
DREADFUL MEMORIES Mimi Pickering/ Appalshop 35 minutes
RHAPSODY IN ORANGE Nina Hasin 10 minutes
REVELATIONS Paul Watson 57:11 minutes

SHORT TRADITIONAL NARRATIVE:

April 29, 7:00 pm, FORUM Theater

STRIKE Mark Douglas Fry 12 minutes
THE INSULT Phillip Badger 22:37 minutes
TRYING TIMES: THE VISIT Alan Arkin 28:30 minutes
REUNION Regge Life 35 minutes
ROUTED David Ullendorff 28:40 minutes

FEATURE TRADITIONAL NARRATIVE:

May 1, 9:30pm, FRONT ROOM

RAISIN IN THE SUN Bill Duke 180 minutes

KIDS SHOW

April 29, 1:00, CITY REC. BUILDING

FIDEX Dug Ward 3 minutes
THE GENTLE GIANT "THE TOOTH FAIRY IS BROKE
Children's Television International 14:48 minutes
MORSALAZUNT II Tanya Weinberger 4 minutes
LEGENDS FROM MANY LANDS: "THE LEGEND OF SLEEPY HOLLOW Children's Television International 14:28 minutes
SPEED DEMON Will Vinton, Jerry Kramer 13 minutes
LIFE AFTER EIGHT Marilyn A. Belec 20 minutes
EDDIE's BIG BROTHER John Teal 25 minutes

Film Competition Finalists

SHORT EXPERIMENTAL FILM

SHOW 1:
April 30, 5:00 pm MITCHELL Auditorium

EYEPLAY Andrew Langton 6 minutes
FLAG DAY D. M. Kaufman 9 minutes
PICTURE OF ME Peter Walsh 3:15 minutes
DECODINGS Michael Wallen 15 minutes
YOU EVER HEAR OF WYATT EARP
Bill Creston10 minute
PUNCH FILM John Brister 5 minutes
ENDANGERED Barbara Hammer 18 minutes
FALLEN ANGELS Jeffrey Ruoff 7 minutes
INCIDENT Mike Westphal 5 minutes
THE FREUD JUNG SPLIT Jonathan Pollard
10 minutes
BAUMANN Sebastian Dellers 3 minutes
BOUQUET Sharon Couzin 20 minutes

SHOW 2:
May 1, 9:30 pm MITCHELL Auditorium

BAR YOHAI Prof. Robert Ascher 6 minutes
ANGLE OF RETURN Susan Winter 12 minutes
A VISIT TO THE EXPERIMENTAL FOREST
Robert J. Rasgaitis 12 minutes
STATION Eric Klein 6 minutes
CROSS BODY RIDE Jeff McMahon
12:12 minutes
FRAMING A HOUSE Bill Turner 7 minutes
WHAT'S LEFT IS WIND Leighton Pierce
4 minutes
A PLACE WITH MANY ROOMS Fumiko Kiyooka
14 minutes
UNION Jeff Armstrong 18 minutes
JACKASS JOHNNY Alex Busby 25 minutes

SHORT EXPERIMENTAL NARRATIVE

SHOW 1:
April 29, 9:30 pm, MITCHELL Auditorium

SUN, MOON AND FEATHER Bob Rosen
26 minutes
UNDER MY SKIN Dorna Khazeni 9 minutes
INSTRUCTIONS FOR CRYING Maria R. Bozzi
13 minutes
TRUST ME Tom Finerty 17:43 minutes
VOLATILE MEMORY Sandra Tait 15 minutes
SHARON AND THE BIRDS ON THE WAY TO
THE WEDDING Lynn Kirby 26 minutes
LEGENDS OF DOO-WOP Tony Mortillaro
4 minutes

SHOW 2:
May 3, 9:30 pm, MITCHELL Auditorium

MOTHER OF WOLVES Peter D'Auria
23 minutes
MOCK GRAVITY Franco Marinai 29:47 minutes
THE SUNRISE Akira Banchi 8.5 minutes
NINA SLIT IN TOW David William 30 minutes
PARIS X 2 Jay Rosenblatt 26 minutes
" " Jurgen Bruning 3 minutes

SHOW 3:
May 4, 5:00 pm

(ANIMATION is included with this show.)

SHORT EXPERIMENTAL NARRATIVES:

RETURN FIRE James Miller 15 minutes
LAST CALL Stan Webb 14 minutes
SUBMITTING Craig Schlattmann 17 minutes
DEMIMONDE David Baltzer 14 minutes
ONE DAY, THE REFRIGERATOR BROKE Eric
Mueller 3:30 min.
CATCHING FIRE Josef Steiff 23 minutes

ANIMATION:

THE TRAP Amy Kravitz 5:30 minutes
HOTEL DU HEARTBREAK Adam Green
3:20 minutes
IT'S TIME TO Klausner/Sondin 5 minutes
DREAM GARDEN Lynn Becker 5 minutes
WEENEY TOT Robert Doucette 5 minutes
EVOLUTION/THINGS NEVER SEEN Bill Jarcho/
Craig Mathieson 2:35 minutes

SHORT TRADITIONAL NARRATIVE

SHOW 1:
April 29, 1:00 pm MITCHELL Auditorium

DAILY DOUBLE Doreen Bartoni 18 minutes
WARM, FLAVORLESS GELATIN Thomas Tosi
15 minutes
ONCE YOU'R IN Lauren Greenfield 24 minutes
NO PAIN, NO GAIN Tom Brozovich 7 minutes
KAZOO Lydia Robertson 13:29 minutes
BREAKFAST MESSAGES Susan Emshwiller
16 minutes
STEAL AMERICA Lucy Phillips 48 minutes

SHOW 2:
May 6, 3:00 pm, MITCHELL Auditorium

JOKERS Dan Wachspress 10 minutes
GABRIELLE'S STORY Patricia Romeu
20 minutes
A BORDER CROSSING Rebecca Taggart
21:30 minutes
MY FIRST HAIRCUT Alex Zamm 9 minutes
CITIZEN DICK Arthur Borman 10 minutes
HERITAGE Douglas Bachman 18:10 minutes
SOLDIER JACK B.J. Fleming Williams
40 minutes

FEATURE EXPERIMENTAL NARRATIVE

May 5, 5:00 pm MITCHELL Auditorium

DAMNED IF YOU DON'T Su Friedrich
42 minutes
BLACK EARTH Jesse Nishihata 58 minutes

SHORT DOCUMENTARY

SHOW 1
May 3, 7:00 pm, MITCHEL Auditorium

SERMONS AND SACRED PICTURES
Lynne Sachs 29 minutes
THE LAST PIECES OF THE PUZZLE
Andy Chu 16 minutes
FIRST I WANTED TO FIND THE TRUTH
Jon Bang Carlsen 29 minutes
CROSSING THE RIVER
Camelia Frieberg 27 minutes

SHOW 2
May 6, 1:00 pm, MITCHELL Auditorium

ASIMBONANiA Ken Kimmelman 6:30 minutes
OLIVE'S FARM John Columbus 12 minutes
THE MEASUREMENTS OF OXFORD
Barry Kimm 8 minutes
SITE FILM 110A Bill Simonette 8 minutes
IN DRYDEN - A SELF PORTRAIT Ruth Schickel
9:30minutes
YOU CAN DRIVE THE BIG RIGS
Leighton Pierce 15 minutes
LA OFRENDA: THE DAYS OF THE DEAD
Louirdes Portillo 56 minutes

35mm Films in Competition:

A "mixed genre" show of all the 35mm films selected for public screenings:

April 29, 5:00 pm, VARSITY Cinema

DRYADS David Rheich 3 minutes
IN AND OUT David Fine 9 minutes
FEAR OF GOD Richard Sabatte 14:55 Minutes
MOTHER, MOTHER Micki Dickoff 35 minutes
LOTUS Arthur Dong 27 minutes

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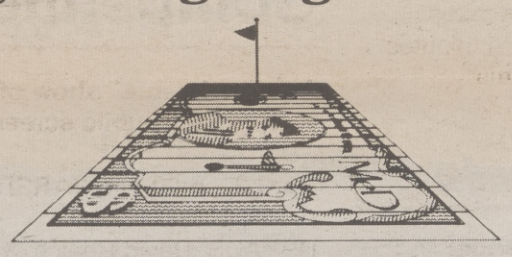

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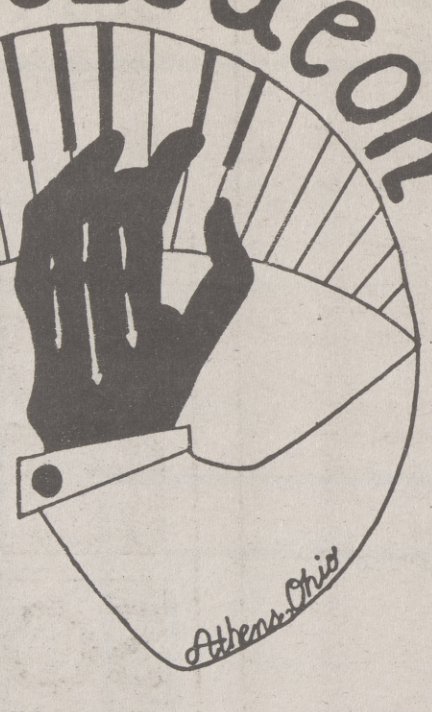

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* premieres and rivals.

For more information contact: Dennis Toth, Film and Audio-Visual Coordinator, (614) 221-6801

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The Festival is supported by grants from the Ohio Arts Council, John D. and Catherine T. MacArthur Foundation, and the Ohio University College of Fine Arts, with aid from the University School of Film.

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THURSDAY MARCH 30

BOUQUET - SHARON COUZIN 20 min.

IN ORDER - JAC WHITE 8 min.
winner of $50 gift certificate from GASSERS & $100 CASH

MACHINE SONG - CHEL WHITE 4 min.

BUT HOW ARE THEY GOING TO MAKE ME PAY - ED JONES 13 min.
WINNER OF 10 HOURS EDITING TIME FROM FAF & $100 CASH TAJETOWN AWARD

I LOVE YOU MOM - MADLEINE ALIMAN 5 Min.
winner of $300 CASH AWARD

ODE TO THE MANHATTAN YELLOW PAGES - HELENA KOLDA 3 min

INTERMISSION

OF MAN; FOR DAD - SCOTT SHAT 5 min.
winner of ½ hour transfer at MONACO LABS

2 BAD DAUGHTERS - PAULA LEVINE + Barbara Hammer 12 min.

SERMANS AND SACRED PICTURES - LYNNE SACHS
winner of $150 service prize from Alpha Cine and $50 CASH 30 min.

DISMAL UNIVERSAL HISS - FRANCOIS MIRON 12 min.

FIN

FRIDAY MARCH 31

NOT A JEALOUS BONE - CECILIA CONDIT 10 min.
winner of $100 CASH

BELLADONNA POISONING - CHRIS HILL & BARBARA LATTANZI 12 min.

I AM HAVING GOOD THOUGHTS - DAIN OLSEN 5 min.
winner of $50 service from PALMERS

ME AGAINST YOU - SANJI BAN 1 min.

FLAG DAY - DEBBIE KAUFMAN 9 min.

A.I.D.S. SCREAM - GERALD TARTAGLIA 6 min.

SSS - HENRY HILL 7 min.

INTERMISSION

THIRST - Robert Tutak 13 min.

I CONTACT - LEE BRIDGERS 6 min.

DER MACHER KRIEGT EINS IN DIE FRESSE - Andreas Wilbfang 3 min.

MAYHEM - ABIGAIL CHILD 20 min.
winner of 2 Hours transfer time at The Video transfer center

Decodings - Michael Wallin 15 min.
winner of ½ hour sound transfer at FAF

A cactus and a plinky - Richard Lerman 12 min.

The Deconstruction of Buckwheat - Alfonso Moret 5 min.

That FARAWAY LOOK - Tony Conrad 23 min.
winner of $150 cash

FIN

SUNDAY APRIL 2

A BREN - SAUL LEVINE 12 min.
winner of $100 service from Super. Sound

Ballarina & the tightrope walker - Janet Callahan 5 min.
winner of $50 gift certificate from Rupert Taylor

High School - Carl Weidemann 3 min.

#99 - Mrs. Robinson 13 min.
winner of $150 transfer service from Russian Hill recording and 1 ticket to Harvard's freshman ball

A western - Laurie Dunphy 18 min.

JANE - MARK TAYLOR 9 min.

INTERMISSION

THE SPOKEN WORD - DAVID MICHALEK
winner of $250 service from SRO 22 min.

THE RETURN OF HARRY - JOHN L. ROBBINS
Winner of The MADAME DUBOIS AWARD 26 min.
A night for 2 at the RAMADA Inn in COLMA

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NIGHTLY - THE LAUNDERMAT INSTALLATION BY JOHN HAWK -

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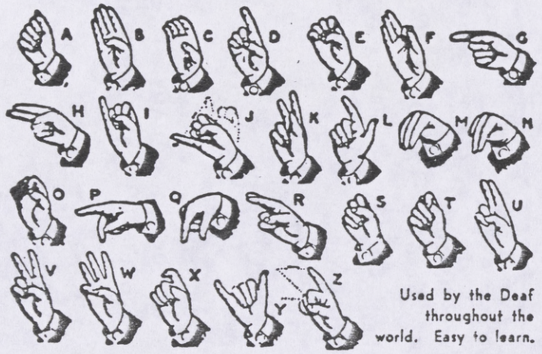
projectionist - Paul Baker
Special thanks - Larry Jordan, Bob Hawkes, Steve Anker, PAMELA Smith, TOM TATE, The Carpenter Sisters, CLAIRE BAN, JANET DAVID, Varnell, VFA, George Kuchar, Steve Lambert, Chris Miller and to all artists dead or alive.

THE AMERICAN MANUAL ALPHABET



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